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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN. W. LINKESTRASSE 17, November 17, 1900.



THE fiftieth anniversary commemoration of the founding of the Stern Conservatory of Music stood well in the foreground of musical proceedings at the end of the past week. The celebration of the jubilee was an event which interested not only the musical circles of Berlin, but of all Germany, for numberless are the threads which connect this old institution with the musical life of this country.

When the conservatory was founded fifty years ago by Julius Stern, Theodor Kullak and Adolf Bernhard Marx the number of pupils amounted to fourteen. According to the report of the season 1899-1900, just published, the

institute had last year 600 pupils, and the list of teachers, among whom there are many renowned ones, shows sixty-five names. The earnest work of all those who have stood in the course of these years at the helm of the conservatory and of those who have given their services as teachers has helped to develop it into its present flourishing condition. Prof. Gustav Hollaender, who for six years has been director of the Stern Conservatory, has through his artistic as well as his organizing gifts acquired the right to take upon himself the honors also for those who before him filled the same responsible position. This fact was accentuated in the speech of the representative of the Government, Ministerial Director Dr. Schwarzkopff, with which the jubilee celebration was opened last Saturday forenoon and in which honors in shape of decorations and titles were bestowed upon the director and several of the oldest and best teachers of the conservatory. Then followed a number of speeches from several representatives of local and foreign musical corporations. In the name of the Russian Imperial Music Societies the embassy councillor, Von Timirjaseff; for the Royal Academic High School, Professor Joachim; in behalf of the Royal Institute for Church Music, Professor Radecke, and as representative of the Cologne Conservatory, Professor Klauwell, held congratulatory speeches. President Bing, of the Stern Singing Society, also founded by and named after the late Prof. Julius Stern, announced the donation of a fund for the wind instrumentalists of the pupils' orchestra. Prof. E. E. Taubert, in behalf of the teachers' collegium, handed to the director a gold medal, with Professor Hollaender's portrait, a silver reproduction of which is to be bestowed annually upon the best pupil to be selected by a jury of the teachers. Professor Hollaender thanked in a strong speech, in which he dwelt upon the merits of his predecessors, especially of the founder of the conservatory, whose widow was present in the assembly.

After this festive actus a concert took place, in which the following members of the staff of teachers of the institute took an active share: Miss Koch and Mrs. Nicklass-Kempner, Bernhard Dessau, Felix Dreyschock, Ernest Jedliczka, Heinrich Kiefer and Anton Foerster.

On the same evening a concert was given in the Beethoven Hall, in the soloistic performance of which only present pupils of the conservatory participated. On the next day, last Sunday, an operatic pupils' matinee was the attraction, at the Theater des Westens, while on the same evening, again at the Beethoven Hall, a concert took place in which former pupils of the institute made up the program, either as composers or as executants, and in several instances in the double capacity. Professor Hollaender conducted all of these performances with unabating energy, circumspection and zeal, and the increased Conservatory Orchestra did its share nobly.

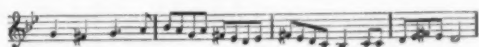
After all this music there was a craving for something for the inner man, and hence the festive banquet in the beautiful new glass hall adjoining the Philharmonic concert hall was a welcome affair and attended by hundreds of guests. Here, too, numerous speeches and the reading of dozens of congratulatory telegrams were interspersed between the culinary offerings of an excellent menu.

• • •

Immediately after the Stern Conservatory the Stern Singing Society claimed my attention. This famous organization, which once upon a time was the modernly spirited rival of the venerable Singakademie, had of late years retrograded into a secondary position through the conquering guidance with which Prof. Siegfried Ochs led his Philharmonic Chorus into the deserved first place. But, on the other hand, this result seems to have had a reawakening influence upon the leader of the Stern Singing Society, Prof. F. Gernsheim, who, seeing that something must be done in the way of competition, girded up his loins and went right into the domain of modern choral music. He was successful in finding a new work, which for artistic merit has not been excelled in our sterile day of oratorio unproductiveness since Tinel's "Franciscus." But while the latter work is influenced by Wagner only in a more or less outward manner, in instrumental effects and Wagnerian harmonics the "High Song of Love," King Solomon's "Canticum Canticorum," in the setting of the young Italian composer, Enrico Bossi, shows the application and transferring of Wagner's musico-dramatic principles upon a non-secular work. In this respect it is a first attempt of great interest, and one that can be said to have turned out considerable of a success. Bossi first of all breaks completely with the conventional oratorio form, for in his "High Song of Love" there are no single closed "numbers," soli or duets, choruses or recitative of the old style, but he divides his work into three big sections, comparable to the acts of a music-drama, and each treated as a complete part of a whole, just as Wagner prescribes should be the case with each act of an opera. Bossi reaches this result in a masterly style, not only as far as the individualization of each part is concerned, but a homogeneity of the whole work, and interior coherency are gained through the application of Leit motive, the two principal ones of which are meant to represent the Christian Church, which is symbolized by the old choral "Ecce panis angelorum":



and the ceremonies of the Church, which are characterized by the following ancient Hebrew melody:



These two themes, which in the most varied forms and ever changing treatment recur all through the work, are of the greatest importance, inasmuch as they are intended to lead the thoughts of the listeners allegorically into the meaning of the text. The latter is conceived by the author, not in the erotic sense in which the "High Song of Love" was assuredly created by the royal poet, but the composition, which is described by Bossi as a biblical cantata, is the setting to music the allegorical meaning which the orthodox Christian commentators of King Solomon have found in his poem. With them the personages of the "Canticum Canticorum" represent in the bridegroom nobody else than Jesus Christ, while the bride is symbolical of the Church, or the Assembly of Believers in the New Faith. The battle by which the new Church is born out of the old synagogue is described in an orchestral intermezzo in which the above two themes are collidingly used with great

vehement and skill. Of course, at the close, which is reached with a hallelujah of resurrection, the hymn sung by the chorus remains victorious, and this ending of the second part of the work, which is truly inspired and a wonder of workmanship, is also the climax of the entire composition. It may be of interest to some to call attention to the fact that Benedetto Marcello, the composer-Pope, also made use of the old Hebrew melody in his setting of the Fifteenth Psalm, but he did away with the step of the augmented second, while Bossi retains it with persistency, and this is as it should be, for just this otherwise unusual step of the augmented second lends to the theme its strongly Oriental character and flavor.

On the whole, Enrico Bossi's work, which bears the op. No. 120, is so finely wrought, and despite some glaring colors and a certain showiness of an almost secular type, which is perhaps a characteristic of the Roman Catholic Church and its music, so deeply conceived a religious composition, that one may justly wonder why the name of its author has not become better known to his contemporaries. Compared with Perosi's oratorios, this "Canticum Canticorum" of Enrico Bossi is like Bach's music compared with that of Horace W. Nicholl.

The performance of the novelty under Professor Gernsheim's direction was a carefully prepared and lovingly guided one, as far as the chorus and orchestra were concerned. The solo parts for soprano and baritone were decidedly well sung by Miss Johanna Dietz, from Frankfort-on-Main, and Scheidemantel, from Dresden. Hence the reproduction may be described as a good one, and it elicited the applause of a large and attentive audience.

The concert opened with the G minor Concerto for organ and orchestra by Händel, in which Professor Reimann had command of the "chest of whistles," and closed with the third part from Schumann's "Faust," in the reproduction of which fragment, besides the two soloists mentioned above, Miss Jenny Alexander, alto, and Messrs. Jungblut and Arlberg, took their share in a satisfactory manner.

• • •

Sigismund Stojowski's evening at the Beethoven Hall, on Thursday, with a program composed entirely of his own works, attracted a large audience that included many musicians. The fact that this gentleman had secured the Paderewski prize last year, that he was a pupil of that great pianist, and also of Diemer and Leo Delibes, had made musical people desire to form his acquaintance.

The program was as follows:

Symphony in D minor, for grand orchestra.
Andante maestoso, Allegro.
Andante.
Molto vivace.
Allegro con fuoco.
Concerto in G minor, for violin and orchestra.
Allegro appassionato.
Andante non troppo.
Allegro giocoso.
Symphonic Rhapsody, for piano and orchestra.

Rebicek conducted the Philharmonic Orchestra and discharged his duties with remarkable skill. The compositions were new to the players, were at times extremely involved as well as technically difficult, and still there were but few episodes during the evening that received scant justice at the hands of the performers.

Ladislaus Gorski, the first husband of the wife of Paderewski, and I believe still his friend, played the violin concerto. The work affords the soloist little opportunity to display characteristic qualities, although it teems with ineffective difficulties. Mr. Gorski succeeded in playing his part without accident which, to me, means that he is a much more than respectable executant, and that he is a most amiable friend and good natured fellow to have undertaken so thankless a task. Whether he would develop more warmth and beauty of tone and more plasticity if he played a more tuneful concerto must remain an undecided question, as far as Berlin is concerned, but you will probably have a chance to judge for yourself, as I learn from reliable source that Mr. Gorski intends to visit the United States in the near future.

Mr. Stojowski played the piano part of the last number, and showed himself to be a good pianist in just the same measure as Mr. Gorski had shown himself a good violinist.

And now as to the compositions. Stojowski has a keen sense for color, form and instrumental contrasts, but his themes are not characteristic. His harmonic and contrapuntal skill is far greater than his initial invention, but there is much great music, the composers of which were possessed of these same virtues and whose first conceptions were comparatively commonplace. Stojowski's music, however, lacks one quality that almost shuts it out from serious consideration, viz., he scrupulously avoids melodic flow. The whole evening furnished not one bit of real song. His works sound as if he were afraid to let things run—afraid that in such case he would not be original.

The first movement of the symphony contains the best ideas and shows the best thematic development, but even here restless avoidance of smooth continuity is evident. The second movement suffered most from his characteris-

tic limitations, for it proved an arid succession of short breaths.

The Molto Vivace is a fine piece of instrumentation. It employs the resources of the modern orchestra in a most skillful manner and is full of startling combinations, which, however, are always the natural outgrowth of situations. They therefore sound new, but significant. This number is a splendid show piece for an orchestra of artists.

The closing movement of the symphony is of no great value, considered from any standpoint.

The violin concerto is really no solo piece, and in it even more than in the other numbers of the program I missed melody. The composer almost forgot himself in the last movement, where the solo violin begins a melodic episode—not too original, nor too intense—but Stojowski says "off with its head" as soon as he realizes his momentary weakness. I was so tired by my fruitless search for the melodic threads upon which the composer should have strung the tonal attractions of the symphony and concerto, that I felt unfitted to judge of the rhapsody. My mind abandoned the field. I heard that Stojowski used the piano as an orchestral instrument, and that the sounds emitted by the combined forces were mostly pleasing, but more of an impression I cannot claim to have retained of the final number upon the program.

This young man can have no great future as a composer, unless he develops and yields to greater plasticity in his diction. At present he seems to be suppressing whatever melodic tendency he may feel.

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At the second élite subscription concert of the newly organized Berlin Tonkünstler Orchestra, the double attraction of Willy Burmester, as soloist, and the young court conductor, Bruno Walter, for the first time officiating as Kapellmeister, had drawn to the Deutscher Hof concert hall a larger audience than had been the case for the first entertainment of the cycle.

Burmester performed the Beethoven Violin Concerto in that virile, broad and noble style for which he has acquired in Germany a reputation second to none, and which has just been upheld and corroborated also by his unprecedented success in Vienna, where at a concert he gave in the large Musikvereinsaal, he was called out no less than twenty-eight times. A second concert, in which he is to play the Tchaikowsky and a Spohr Concerto, will be

given in Vienna on the 29th inst. At Budapest the stormily enthusiastic reception with which he met also stands in dire contrast with the non-success Burmester achieved in New York. On January 13 he will play for the first time in Paris at a concert of Colonne, and between Vienna and Paris he has engagements in many of the larger towns of Germany. Why was this eminent virtuoso not justly appreciated at his full value in the United States? You ought to have heard him in the Adagio from the seventh concerto of Spohr, or in the Bach G minor Fugue, which both were performed with absolute plasticity of style and rarest technical perfection, coupled with pure and healthy tone. The audience last Tuesday night literally went wild over Burmester, and no less than three encores were demanded of him, among which, of course, was the Paganini "Witches' Dance."

The new orchestra, enlarged on this occasion to seventy-five performers, in order to do justice to the score of Berlioz's fantastic symphony, did better than it had been able to do under its first conductor. Mr. Walter held his forces well in hand, and despite some accidents, such as may happen also in older organizations, the ensemble was beyond cavi. The novelty at this concert was a funeral march from Hans Pfitzner's opera "Die Rose von Liebigsgarten." The work, as a whole, was last year reproduced in a concert performance under the composer's direction, and I had then the impression that it is crazy, if not absolutely unmusical stuff from beginning to the end. A second hearing of the Funeral March strengthens me in this belief, certainly as far as this excerpt is concerned.

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Among minor concerts of which I attended some, at least in part, I may mention as worthy of mention the first of four concerts by the new Berlin Ladies' String Orchestra. The conductor is Willy Benda, and by means of very large and energetic arm movements he manages to hold his musical "bevy" under the concise control of his baton. Besides some smaller numbers, the ladies, with more than one string to their bow, gave Handel's Tenth, the D minor Concerto, for string orchestra, and Volkmann's dainty and pretty Serenade in F major, in fairly telling fashion, with good rhythmic and dynamic ensemble.

Marie Romanek brought vocal variety into the program by the artistic delivery of two groups of Lieder by Schumann, Delibes, Pergolesi and Massenet.

Alfred Reisenauer, at the first of four piano recitals at the Bechstein Saal, performed the Bach F major Italian Concerto, Mozart's C minor Fantaisie and Sonata and Beethoven's Hammer Clavier Sonata. A big program. I was sorry I could not attend, but gladly report on reliable authority that the pianist was in excellent trim and played in a manner that was described to me as "worth hearing." I mention his name, because he is one of the few pianists of rank whom you have not had as yet as a visitor in the United States.

● ▲ ●

The first of three chamber music soirées of the Franz Finck instrumental trio, also at the Bechstein Saal, brought as pièce de résistance the Gernsheim F major Trio, with the composer at the piano, and hence in an authoritative performance, which would have been still more enjoyable if the two string performers, Messrs. Finck and Schrattenholz, had displayed a trifle more temperament. The work, however, was received with much applause, for which Professor Gernsheim thanked with bows from the podium.

The Sembrich Italian opera troupe did not leave Berlin without fulfilling its promise of a production of Donizetti's "Don Pasquale," which, by some, notably by the late Francis Saltus, who was a great Donizetti admirer as well as connoisseur, is considered that master's best work. The opera had not been given in Berlin for many decades, and to me it was an absolute, and in this perfect way of performance a not only very interesting, but also highly enjoyable novelty. It is certainly one of the best comic operas ever written, and in point of invention is surely as rich and fresher than Donizetti's better known and more popular works, such as "The Daughter of the Regiment" or the perennial "Lucia di Lammermoor," while as far as workmanship is concerned it beats both these operas in instrumentation and refinement of facture. With all this, the music is full of humor, and this of so enticing a nature that the public was carried away with the spirit of it and applauded as lustily and seemed as gay as I have ever seen an audience at an operatic performance. Of course, da capo demands were numerous, but this was one of the few times where I saw an operatic chorus redemanded persistently and with a vim. In part was this due to the charm of the music, but in no small degree also to the fine singing of the excellently drilled Italian chorus under the rousing and effective direction of Maestro Bevnigani, one

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If it were not for the few flukes committed by the inferior tenor Pandolfini, a mediocre son of a great father, the performance would have been one of the best I ever witnessed. Sembrich was superb vocally and in excellent spirits as far as acting and general delivery of her part were concerned. She drove the old bachelor's belated marriage feelings out of him with a vengeance, and he, Don Pasquale, found in Tavecchia an impersonator in whom histrionic ability and consummate vocal art held each other in balance. His parlando upon sung tones is inimitable. As you will have a chance to witness a production of "Don Pasquale" with the same cast in the United States soon, I don't want to go into ecstasies over it too much, lest I raise your anticipations to such a giddy height that they cannot be fulfilled.

The next novelty at the Royal Opera House will be Hans Pfitzner's "Der Arme Heinrich," which is now being rehearsed, and is to be brought out in the beginning of December. Kapellmeister Walter will conduct, and the two principal parts will be impersonated by Miss Destinn and the tenor Krauss.

Marie Goetze, our famous Royal Opera House contralto, came near asphyxiating herself by leaving the gas jet in her sleeping apartment open by accident. Her maid found her in a comatose condition near the window in the morning and it took some time before she recovered her senses. Now she is out of danger and will sing again next Monday night.

Bungert's "Homeric World," which comprises six sections, is said to be nearly completed. The four first portions, which form the first complete cycle of the work, viz., "Kirke," with the Polyphemus prelude; "Nausikaa," with a Vorspiel; "The Sirens," "Odysseus' Return," with the Vorspiel; "Telemachus' Trip and Odysseus' Death,"

with the Vorspiel; "Telephos' Leave Taking," are completed in poetry, piano and orchestral score. The poem of the "Illiad," which forms the fifth and sixth sections of "The Homeric World," is also completed, and the music is nearly so. "Nausikaa," with the prelude "The Sirens," will shortly have its first production at the Dresden Royal Opera House.

Jacob Rubinstein, the only surviving son of Anton Rubinstein, has lately fallen incurably insane. He is now at a maison de santi in Paris, where his mother and sister are attending him. Up to last winter the young man, who was the very image of his father, was the music critic of the *Rossia*. Last summer, however, progressive brain paralysis was proven by the specialists, and the fatal illness made such rapid progress that now Jacob Rubinstein is in a dying condition.

Adele Aus der Ohe, court pianist, played before Her Majesty the Empress of Germany, at Potsdam last Sunday night, compositions by Beethoven, Wagner-Liszt, Schumann, and also some of her own works.

On Thursday afternoon Music Director Heinrich Porges died at Munich rather suddenly. He was born at Prague in 1837, where early in life he made the acquaintance of Liszt, and became one of the first followers of the modern school of composers. In 1860, he went to Vienna, where he espoused the cause of Richard Wagner, upon whose advice he was later called to Munich as teacher of piano and composition at the conservatory founded by Hans von Bülow. From 1863 dates his activity as musical litterateur, and among his writings are most prominent the performance of Beethoven's Ninth Symphony under Richard Wagner (1872), the Bayreuth Festival performances of 1876 and 1877, and the rehearsals to the Bayreuth Festival performances (1876). He assisted in these rehearsals to a considerable extent as chorusmaster, and his activity as royal music director and conductor of the Porges Singing Society, at Munich, brought out in advance of other societies works by Wagner, Liszt, Berlioz, Cornelius, Bruckner and others.

Among the callers at the Berlin office of THE MUSICAL COURIER during the past week were: Theodor Reuss, editor of the English and American *Register*, at Berlin; Conrad Ansoerge, the pianist; J. Carleton Bell, vocalist and student of philosophy at the Berlin University, from Mt. Vernon, Ohio; Miss Ina Christon, vocalist, recommended by Miss Fannie Edgar Thomas; Cavaliere E. Bevigiani, conductor of the Sembrich Opera Company, who leaves for New York on the St. Louis next Saturday; Johannes Miersch, violinist; Vera Maurina, the young Russian pianist, who is now on her way to Moscow, where she will play next week under Safonoff's direction; Mark Hambourg, the pianist, who will soon be heard in Berlin; Squire Coop, an American music student and Otis B. Boise.

O. F.

Gertrude Bennett's Recital.

ASSISTED by Mme. Caroline Gardner Clarke, the dramatic soprano, Miss Gertrude Bennett, a young and promising actress, gave a dramatic recital in the small ballroom of the Waldorf-Astoria last Thursday afternoon. The audience was distinctly fashionable and very cordial. In her selections, Miss Bennett showed a wide range of sketches and verses. Her numbers were:

Dora Versus Rose.....Dobson
Twickenham Ferry.....Marzials
Tout en Valsant.....Beisier
The Butterfly and the Pudding.....Sutherland
Colonel et Sous-Lieutenant.....Guillon
Ode to a Skylark.....Shelley
And if.....Maeterlinck
Japanese Lullaby.....Field
When She Comes Home.....Riley
The Wind and the Moon.....Macdonald

Madame Clarke's songs are elsewhere reviewed in this edition of THE MUSICAL COURIER.

Miss Bennett is a daughter of Mme. Madeline Schiller, the distinguished pianist.

Clarence Eddy.

THE following notice gives evidence that Clarence Eddy delights even the most critical audiences:

It is a rare and delightful privilege to hear Clarence Eddy, and the audience that gathered at the First Presbyterian Church last night attested the local favor in which he is held. Mr. Eddy performed a classical program that included only a few members within the horizon of mere laymen. Indeed, many of the musicians present must have at times been pressed to reach the penetrating distances of the program. The new instrument recently put in the church was well worthy the touch of beautiful qualities and admiration of its tones was particularly directed to the swell organ. Mr. Eddy played a program of nine numbers, and in each demonstrated anew his title to rank as one of the world's greatest organists. At no time does he descend to the trickery of sensational effect. His every effort is prompted by high appreciation of the great gift he possesses, and his work last night was in his best style and handicapped only by the limitations of a two-manual organ.

A delightful feature of the program was the singing of Miss Minnie Crudup Vesey, of Nashville. Her first number, "Farewell, Ye Hills," did hardly more than apprise the audience of the presence of an unusually pleasing singer and put her hearers on edge for the three lovely little songs further on the program, and more suited to her capacity. These were so warmly applauded that Miss Vesey was compelled to respond to an encore, in which she repeated the last song, "Slumber Boat," by Jessie Gaynor, a Chicago composer who is rapidly coming to the front. Miss Vesey's voice gave exquisite pleasure, and it is to be hoped that she will soon be heard here again.—Louisville Times.

Elizabeth Clifford Williams Sings.

The soprano from the South sang at a recent social at the Fifty-seventh Street Presbyterian Church Annex, and after her aria was rewarded with much applause. Later she sang two rose songs, following these with some plantation songs, the latter, especially, winning all hearts. She was obliged to bow many times, and it seemed as if her hearers could not get enough of this genre, familiar to her, but new to Northerners.

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FIRST PREMIUM.

To the Musical Club that sends the greatest number of paid annual subscribers to THE MUSICAL COURIER from this date until June 1, 1901, a first-class passage from New York to Bayreuth and return for one person, including tickets to the Nibelungen Cycle and a performance of "The Flying Dutchman" and of "Parsifal," the person to be selected by the Club winning the premium.

SECOND PREMIUM.

To the Club sending the second largest number of paid annual subscribers from this date until June 1, 1901, an artistic piano made by one of the well-known high-grade piano manufacturers of the United States.

THIRD PREMIUM.

To the Club sending the third largest number of paid annual subscribers from new and June 1, 1901, one hundred dollars' worth of sheet music, the said sheet music to be selected by the Club for its use.

These subscriptions should be sent in weekly as they are secured, instead of waiting until the expiration of the time, to THE MUSICAL CLUB DEPARTMENT of THE MUSICAL COURIER, St. James Building, 1131 Broadway, New York City. They should not be sent in bulk, but should be mailed as secured, with the names and addresses of the subscribers, together with the postal-order or check, naming at the same time always the Club. A statement of the names of the subscribing clubs and the numbers of their subscribers will be published for the knowledge and information of the clubs competing for these premiums. The minimum number of subscribers per club must be 10 for the first premium.

The annual subscription for THE MUSICAL COURIER is \$5. Old subscriptions or renewals are not to be included in this premium offer.

AMONG those who took part in an "Open Day" session held last month by the Youngstown (Ohio) Morning Musical Club were Miss Thorn, Mrs. Gilmer, Miss Lightbody, Mrs. Vinnedge, Miss Howard, Mrs. Thornton, Mrs. Weick, Miss McKeown and Mrs. Anderson.

The Philharmonic Society, of Mobile, Ala., is holding rehearsals.

The Friday Morning Club, of Worcester, Mass., is studying Mendelssohn's works.

Mr. Mollenhauer has recently become director of the Salem, Mass., Oratorio Society.

The Saturday Musical Club, of Niles, Mich., lately devoted an afternoon to Handel's life and compositions.

In Montreal, Can., pupils of J. C. Landry have organized a "studio club," which is under the leadership of E. F. Waterhouse.

For a recent recital the St. Cecilia Club, of Rockford, Ill., engaged the Misses Mary Florence Stevens and Nellie Morell.

Students in Cherry Creek, N. Y., have formed a musical society, Miss Ethelyn Clapp being president and Louis Day secretary.

Ladies prominent in the musical circles of Sturgis, Mich., have organized a "Cecilia Club," which will give musical and literary programs nightly.

For a concert on December 3, the Diatonic Club, of Albany, N. Y., secured the services of Miss Grace Rathbone Patton, Dr. John Spensley and the Ehrlicke Quartet.

"Characteristics of the Style of Edward Grieg" was the subject of a paper read lately by Mrs. Clara A. Korn before the Tuesday Musical Club, of Orange, N. J.

The Columbia College Musical Society will be at Carnegie Lyceum, New York, for a series of afternoon and evening events, extending from February 13 to 23.

The Union Musical, of Biddeford, Me., has elected these officers: Chaplain, Rev. N. Canuel; president, Alfred Bonneau; vice-president, James Boucher; secretary, Thos. Cantara; treasurer, C. F. Cardinal; musical director, P. L.

Painchaud; marshal, Alfred Dugre; executive committee, Mrs. N. P. Renouf, Miss Emma St. Pierre and Edmond James.

Miss Blanche Altheimer, soprano, and Prof. Bruno Michaels, violinist, were engaged by the Musical Coterie, of Little Rock, Ark., for a concert on November 15.

The Woman's Musical Club, of Wheeling, W. Va., opened its season with an interesting program, selections from "Carmen" being among the attractive features.

Talented instrumentalists in Wakefield, Mass., have united in forming a "Cadet Orchestra," the members including W. L. Ward, Everett H. Hadley and James H. Keough.

The Laurier Musical Club, of Brooklyn, N. Y., gave a creditable recital on December 5, Miss Elsie Ray Eddy, Hugh E. Williams and Arthur Rowe Pollock being the soloists.

Miss Rice, Miss Fobes, Miss Hawes, Mrs. Stevens, Mrs. White, Miss Wood and Mrs. A. M. Smith were performers at a recital held in November by the Rossini Club, of Portland, Me.

The Gretna Club is the name of a new musical organization in Mansfield, Mass., the Misses L. Leavitt, Glen Bates and Eva Hodges being respectively president, secretary and treasurer.

Officers of the Baltimore (Md.) Oratorio Society include George T. M. Gibson, president; William Knabe, vice-president; Charles W. Hatter, Jr., treasurer, and Hugh Jenkins, secretary.

Under the auspices of the Matinee Musicale of Lincoln, Neb., the first of a series of three recitals was given by Mrs. Laurence O. Weakley, contralto, assisted by Miss Ella O. Givens, accompanist.

Miss Jessie Goodwin, Miss Jennie Adkins, Miss Ethel Randolph, Miss Emily Tyler, Mrs. Bowen, Mr. and Mrs. W. F. Tebbetts and Mr. White are new members of the Anniston (Ala.) Musical Club.

The Mozart Symphony Club, of Eaton Rapids, Mich., succeeded last month in giving a commendable concert, the soloists including Richard Stolzer, 'cellist; Miss Marie Storn and Mr. Blodeck, violinists.

The Tuesday Musical Club, of Pittsburg, Pa., held a meeting on December 4, when Miss Murdoch, Miss Boggs, Miss McLean, Mrs. Rank, Miss Bender, Miss Beach, Miss Ward and Miss Lang contributed musical selections.

A number of musicians in Toledo, Ohio, have organized themselves into a grand opera company, the officers being George W. Stevens, president; Mrs. Harry Dachter, vice-president; Mrs. Lenora Sherwood Pyle, secretary; Waldron Laskey, treasurer; Bradford Mills, director, and Ernest L. Owen, accompanist.

A local authority states that "financially, the company is strong, and artistically first class."

In the course of the sixth annual meeting of the New Jersey State Federation of Women's Clubs music was introduced, one of the sessions being thus outlined: Instrumental music, Miss Leonora Dally; greetings from guests; "England in Egypt," Hon. Ernest H. Crosby; vocal solo, Mrs. Joseph J. Burger, "The Sweetest Flower," Van der

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Stucken, "Supposing," Bischoff; discussion, Resolved, That There Is a Lack of Humor in the Club Life of Women," Mrs. Cynthia Westover-Allen, Mrs. Franklin H. Haliday and many others; president's address, presentation of new officers; Federation song.

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Under the auspices of the executive council of the New York Women's Philharmonic Society, a concert was recently given in Carnegie Lyceum, Madame Katherine Evans Von Klenner, Mrs. George Evans and Miss Laura Sedgwick Collins constituting the competent committee of arrangements. As its experienced promoters must have felt, and as many persons in the audience were ready to admit, the interesting program was of an unreasonable and non-professional length, sufficient to challenge attempts at satisfactory detailed criticism.

Orchestra, Serenade.....Volkmann
Miss Martina Johnstone, conductor.
Violins, the Misses Tidd, Phelps, Ballade, Löwry, Lucius, Burkholder, Smith, Eddy, Matson, Cohn; violas, Misses Sheinart and Eddy; cellos, Misses Burky and Crane and Mrs. Grippen, assisted by Mr. Holland, bass.

Piano—
Le Retour (song without words).....Bizet
Menuet, No. 2.....Paderewski
Miss Amy Fay, chairman of the piano department.

Harp—Zither—
Volkslieder, Fantaisie (arranged by Berger).....
Serenade.....Schubert
Mme. Kitty Berger.

Baritone—
Gondola Nera.....A. Rotoli
Longing (MS).....Chao
The Hidalgo.....Schumann
Señor Eladio Chao, accompanied by Mme. Anna Lankow.

Soprano, Valse, Parla.....Arditi
Mrs. Elizabeth Northrop.
Orchestra, Miss Martina Johnstone, conductor.
Piano, Kate Stella Burr.

Piano, Suite for four hands, op. 27.....Saar
Preamble, Contre Danse, Scene d'amour, Devisé noble, Marche et Polonaise.
Mme. Magdalena Schubert-Neymann, chairman of the ensemble department.
Louis V. Saar.

Violin—
Sommeile.....Sarasate
Spanish Dance.....Rehfeldt
Miss Martina Johnstone, conductor of the orchestral department, accompanied by Kate Stella Burr, organizing chairman of the organ department.

Soprano—
Far Greater in His Lowly State, Queen of Sheba.....Gounod
Promise.....Chaminade
Miss Jennie Dutton, accompanied by Emile Levy.

Baritone—
Give.....Cowen
Mandalay (by request).....Laura Sedgwick Collins
Perry Averill.

Contralto—
Roses d'Hivers.....Fontenailles
Der Kraut Vergessenheit.....Von Fielitz
Les Filles des Cadix.....Tosti
Mrs. Ella Jocelyn Horne, accompanied by F. W. Riesberg.

Cello—
Andante espressivo.....Lassen
Lied.....Schumann
Herr Kar Griener, accompanied by Mme. Elizabeth Wickow.

Soprano—
Minuet.....Fairlamb
A Song (written for Mrs. Northrop).....Kate Stella Burr
Mrs. Elizabeth Northrop, accompanied by Kate Stella Burr.

Harp, Les Sylphes.....Oberthur
Mrs. Anna Lang Behlen.

Finale, duet, Lullaby.....Pache
Miss Dutton and Mrs. Horne.
Piano, Kate Stella Burr; orchestra, Miss Martina Johnstone, conductor.

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The Lowville (N. Y.) Music Club, which numbers seventy-five voices, has selected the ensuing officers: President, Edward Burdick Doolittle; vice-president, Mrs. V. Lansing Waters; secretary, John Dale, and treasurer, Arthur W. Johnson. It has been decided that this chorus will take part in the Lewis County May Festival, for which

Anita Rio, William H. Reiger, Louisa Clary, Carl Dufft and John Cheshire have been engaged.

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Madame Esmeray, Mrs. Plumb, Miss Maude Oakman, Mrs. Susie Wheless, Stannard Owens, Miss Annie Smith, Miss Powell, Mrs. D. D. Plumb, Miss Hansberger, Mr. Sherman and Mr. Kimbrough participated in an attractive November concert given by the Verdery Music Club, of Augusta, Ga.

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"Haydn's music sometimes seems to lack color when compared with the rich and passionate music of Chopin, and to lack depth when compared with the thoughtful work of Beethoven. But it has beauties of its own, and the composer is at his best in a kind of music of a joyous, light-hearted type. This effect and others of Haydn were beautifully rendered by the spirited singing and playing of the members of the club. Their friends are under obligations for an hour very pleasantly spent." Thus writes a critic who heard the ensuing Haydn program interpreted under the auspices of the Greenfield (Mass.) Music Club at a November musical: Allegro ninth symphony, Miss Walcott and Miss Williams; Andante ninth symphony, Mrs. Cornell and Mrs. Miner; Moderato ninth sonata, Miss Rogers; Finale ninth sonata, Mrs. Cornell; Cantabile and Mesto, from string quartet, Mrs. Miner; Finale twelfth symphony, Miss Muray and Miss Allen; vocal selections, "Most Beautiful Appear," from "Creation," Miss Christine Hubbard; Cavatine No. 34, from "The Seasons," Mrs. Potter; "In Native Worth," Miss Lyons; "Song of Joy," from "The Seasons," Mrs. Potter.

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FLETCHER Music Method is taught in New York by Miss Evelyn Ashton Fletcher in the American Institute of Applied Music of the University of the State of New York, 212 West Fifty-ninth street, which institution is a combination of the Metropolitan College of Music, Metropolitan Conservatory of Music, the Synthetic Piano School, the American Institute of Normal Methods and the Fletcher Music Method School.

Among others the Fletcher Music Method is indorsed by the following prominent educators and musicians: M. Anagnos, director of the Perkins Institute, Boston. Caven Barron, Director London Conservatory, London. Henry Brett, Leipsic. Mrs. C. P. Bromley, Rochester, N. Y. Jean Parkman-Brown, Boston. Hezekiah Butterworth, Boston. Mrs. John Vance Cheney, Chicago. Samuel W. Cole, Boston. William Cummings, director Guildhall School of Music, London.

Benjamin Cutter, Boston. Ferdinand Dewey, Temple College, Philadelphia. J. W. Dickinson, State Board of Education, Boston. William H. Dunham, Boston. H. M. Field, Leipsic. Edward Fisher, director Conservatory of Music, Toronto. W. O. Forsyth, director of Metropolitan School of Music, Toronto. Signor Garcia, London. Prof. Elmer Gates, Chevy Chase, Md. Eugene Gruenbergh, Boston. C. L. M. Harris, Mus. Doc., Hamilton, Canada. Madame Hopekirk, Boston. Leo Kofler, New York. B. J. Lang, Boston.

Leonard Liebling, New York city. Alehrt A. Mack, Director St. Mary's School, Raleigh. Emil Mahr, Boston. Dr. William Mason, New York. John Orth, Boston. Mrs. L. E. Orth, Boston. F. Addison Porter, Boston. Dr. Hugo Riemann, Leipsic. Signor Augusto Rotoli, Boston. Emile Schoen, New York. Dr. Gerrit Smith, New York. W. Macdonald Smith, London, England. John Philip Sousa. Carl Stasny, Boston. Antoinette Stirling, London. Thomas Tapper, Boston. Franklin Taylor, London. William Tomlins, Choral Director World's Columbian Exposition, New York.

Mr. Torrington, Director College of Music, Toronto. Hiram C. Tucker, Boston. Jaroslaw De Zielinski, Buffalo. Allan Lindsay, Director Troy Choral Club, Troy. Kate S. Chittenden, Vice-President Institute of Applied Music, New York. Max Weil, Director Weil Conservatory, Halifax. Gilbert R. Combs, Director Broad Street Conservatory, Philadelphia. Gilmore Bryant, Director Durham Conservatory, Durham, N. C. Mrs. Katharine Fisk, New York.

It is also indorsed by the following well-known conservatories and music schools: Metropolitan School of Music, Toronto. Toronto Conservatory of Music, Toronto. Toronto College of Music, Toronto. Toronto Junction College of Music, Toronto. John Vance Cheney School, Chicago. American Conservatory, Chicago. Gottschalk Lyric School, Chicago. Cincinnati College of Music, Cincinnati. Canadian College of Music, Ottawa. London Conservatory of Music, London. Hamilton Conservatory of Music, Hamilton. The Emma Willard Seminary Conservatory of Music, Troy.

Broad Street Conservatory, Philadelphia. Brick Church Institute, Rochester. Brantford College, Brantford. Weil School of Music, Halifax. St. Mary's School, Raleigh, N. C. Krause School of Music, Chatham, Canada. Fontleroy Hall School, Roxbury, Boston. Durham Conservatory, Durham, N. C. Detroit Conservatory of Music, Detroit. Johnson School of Music, Minneapolis. Northwestern University School of Music, Evanston, Ill.

Leonora Jackson at Franklin, Pa.

"It is seldom that Franklin audiences are privileged to listen to such gifted musicians as performed in the Presbyterian chapel last night. It is no exaggeration to say that Miss Leonora Jackson is the finest violinist ever heard in Franklin, and her performance was marveled at by those who listened to her. She produced a beautifully clear, pure tone and showed a mastery over her instrument that was admirable. Each selection was loudly applauded and she was compelled to respond to an encore after she had concluded the regular program. Selden Pratt, a pianist of skill, accompanied Miss Jackson on the piano, and in addition rendered a number of selections that called forth hearty applause. Miss Elburna, soprano, and T. Van Pyk, the Swedish tenor, contributed several numbers that were highly appreciated."—News, Franklin, Pa.

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Musical People.

Miss Ida McCabe has music classes at Winthrop and Gibbon, Minn.

A branch of the Maine Music Festival Chorus will be organized in Kennebunk.

The pupils of Miss Byrde Taggart gave a piano recital at Emporium, Pa., recently.

A Thansgiving recital was given recently at Mrs. Graves' school for girls, Norfolk, Va.

Guy Norris Howe is the newly engaged choir master and organist of St. Paul's, Burlington, Vt.

Miss Ferrenberg's pupils gave a recital at Ferguson's Music Rooms, Hastings, Neb., in November.

Oscar Seagle, Reita Faxon, F. H. Ormsby and George Saffer gave a concert recently at Chattanooga, Tenn.

Herman Zoch's fifty-sixth piano recital was given at the Unitarian Church, Minneapolis, Minn., in November.

Arthur H. Turner has just given the seventh of his free organ concerts last evening at the Church of the Unity, Springfield, Mass.

An informal piano recital was given by the pupils of Miss Almira Winslow at her home, 11 Chestnut street, Waltham, Mass., November 24.

Tuesday, December 11, the faculty, orchestra and chorus of the Norfolk, Va., Conservatory of Music will give a concert at the Academy.

At Ogdensburg, N. Y., November 28, a musical was given at the residence of Mrs. George E. Van Kennan. It was participated in by local artists.

The auditorium of the First Methodist Church, Remsen, N. Y., was crowded when the faculty of the Utica Conservatory of Music gave a recital there last week.

Miss Leta H. Dorman, assisted by Miss Emma Spierke, of Hartford, and Mrs. Emilie Schneelock-Busse, gave a recital recently at Y. M. C. A. Hall, New Britain, Conn.

A recital was given by Miss Harriet W. Wiley, assisted by Miss Victoria Johnson, contralto, and Miss May Moran, reader, at the Congregational Church, New Market, N. H., recently.

J. E. Butler gave a second organ recital at Trinity Cathedral, Omaha, Neb., late in November, assisted by Mrs. J. Stewart White, soprano, and C. F. Steckelberg, violinist.

Hans Albert, violinist, gave a concert Thursday, November 22, at Y. M. C. A. Hall, St. Joseph, Mo. Mr. Albert was assisted by Miss Elsie Sheldon, Mrs. Lyons, Miss Bessie Medley, Ralph Dunbar and Pryor's Orchestra.

Mrs. F. G. Williams is arranging for a musicale to be held at Milford, Mass., early in December for the benefit of the Episcopal Society. Mrs. Williams will be assisted by Miss Cora M. Whitney and Clarence A. Jones.

The first concert of the Arthur Heft Symphony Orchestra has just taken place at Des Moines, Ia. Mrs. Edith Adron Thompson was the soloist, M. M. Alsbury, concertmeister, and Arthur Heft, conductor. This orchestra is a permanent organization.

George Crampton, baritone, of Colorado Springs and Denver, Col., gave his first song recital for the season on the evening of November 27 at Perkins' Fine Arts Hall. Mr. Crampton was assisted by Rubin Goldmark, L. J. Souter and the College Glee Club.

An enjoyable musical was given at Miss West's school, Leache-Wood, Norfolk, Va., November 30. Miss Mc-

Millan furnished the instrumental music, and Miss Neely and William Richards the vocal selections. W. H. Jones was the accompanist.

A recital for two pianos was given recently in the sales-room of C. A. House, North Main street, Washington, Pa., by Mrs. Rudolf Hanau and Mrs. Christian M. Young, assisted by Miss Eleanor Meyer, soprano.

Mrs. Harriet Crafts, pianist, gave a concert in Berkeley, Cal., late in November. She was assisted by Miss Edith Russell, Miss Grace Winter and Miss Fannie Lawton, with Mrs. Hord and Miss Fern Frost, accompanists.

The pupils of Frank J. McDonough gave a piano recital in Centennial Hall, Albany, November 27. They were assisted by the Impett Male Quartet, composed of Thomas Impett, Edwin Humphrey, John Edward and George Kewley.

Wilhelm B. Stockwell, organist, assisted by James B. Ross, Miss Cora Woodbury, Mrs. Charles B. Perry and Charles E. Lovell, gave a recital at the Second Congregational Church, Millbury, Mass., recently. It was the second of Mr. Stockwell's free recitals and there was a large audience present.

A testimonial musical was given last week by Miss Nellie Davis, of Joliet, Ill., at the residence of Mrs. I. P. Rodman, Berkeley avenue, Orange, N. J. Miss Davis was assisted by Miss Charlotte Walker, Miss Helen L. Reynolds, Miss Mabel O. Reynolds, S. Fischer Miller, Grant Odell and Louis R. Dressler.

Mrs. E. G. Buford, president of "The Academy," Clarks-ville, Tenn., arranged a recital there recently. Miss Louise Chambliss Burgess, director musical department; Miss Blanche Baird, Winfield orchestral director; Miss Gertrude C. Howard, assistant in piano and voice, and Miss Mary Evans Saunders gave the program.

Edward L. MacArthur, of Malden, formerly a resident of Melrose, gave a musicale in Stanwood Hall, Malden, November 22. Mr. MacArthur was assisted by Mrs. M. F. Barstow, Miss Lucie Tucker, T. L. Cushman, of Melrose. Miss Eleanor Manser, John W. Little, Miss Blanche Little and E. H. Waso were the accompanists.

Mrs. Minnie Mathis-Cox, Miss Annie Mathis, Miss M. H. Kerbey, Miss Hutchinson, Denny Brisbin, R. G. Baldrige, Richard James, J. S. Hollingshead and William H. Jones are to assist the McKeesport, Pa., Coursin Street Methodist Episcopal Church choir in the special song service to be given on Sunday evening, December 23.

At the piano recital given by the pupils of Mrs. Helen Arthur at the Third Presbyterian Church, Williamsport, Pa., November 24, the following pupils took part: Miss Cheyney, Miss Armstrong, Miss Allen, Miss Chambers, Miss Steumpfle, Master Salada, Miss Huntington, Miss Staples, Miss Clinger, Miss Page and Miss Rutter.

The organ recital given recently in the First Presbyterian Church, Orange, N. Y., by Giuseppe Dinelli, the organist of the church, was attended by a large audience. Mr. Dinelli was assisted by the Schumann String Quartet, of New York, composed of Miss Louise Wood, first violin; Miss May Brown, second violin; Frederick Kircher, viola, and Giuseppe Dinelli, cello.

At a meeting held in the music rooms of Buckingham & Moak, Utica, N. Y., recently it was decided to hold another music festival in the near future. Those present at the meeting were A. L. Barnes, John L. Earll, John C. Hoxie, Prof. T. L. Roberts, George W. Miller, E. A. Ballou, F. E. Swancott, John S. Davies, Elliott Stewart, John T. Garvey, Louis D. Tourtellot and others. John L. Earll was made chairman.

The first musical of this season was given by pupils of Professor Bonn, at his studio, 59 Brown street, Rochester, N. Y., late in November. The program was given by Elmer A. Fitch, Eugene Bonn, Miss Katherine C. Scholand, Miss Gertrude Keenan, Miss Lillian Kinney, Miss Anna Kinney, Miss Loretta Kavanagh, Miss Clara Can-

naby, Miss Ruth A. Porter, Miss Fannie M. Puffer and T. J. Mitchell.

Miss Neely, Mr. Whidditt, Mr. Richards and Miss Raynor gave a concert at Norfolk, Va., on November 22. Miss Annie M. Parry-Bundy gave a pupils' recital November 30 at Unity Church, Topeka, Kan. The young people were assisted by Miss Josephine Hopkins, of Kansas City; Miss Laura Taylor, Mrs. Emma Pruitt-Lackey and Clark Dailey.

For some time past Miss Kate L. Deering has been conducting a number of classes in musical kindergarten at Buchanan, Mich., and the course was closed with a recital at the home of Mrs. E. S. Roe. The recital was given by the kindergarten pupils, assisted by a number of private pupils of Miss Deering.

Among the local talent taking part in a recent concert at Little Rock, Ark., were Mesdames Henry Lyman, George L. Meyers, Morris M. Cohn, Gerry Lyman, De E. Bradshaw and Simpson; the Misses McConnell, Campbell, Longley, Lillian Hughes, Dell, Phillips, Feild, Vance and Gates, and Messrs. Panther and Butterfield.

An interesting musical was given recently at the residence of J. C. Ritter, Verona, Pa. Pittsburgers on the program were Frank M. Hunter, the tenor, who has just returned to Pittsburg after a nine years' course of study at Florence, Italy, and Miss Nellie Miller, the well-known soprano. The honor guest was Frederic Gottlieb, director of Music Hall, Baltimore.

Miss Estelle Valck, violinist, and her pupils gave a recital at Albuquerque, N. M., in November. A well-trained orchestra, with Miss Valck as director and violinist; Mrs. Plummer, cornetist; Miss Wakefield, clarinetist, and Miss Wallace, pianist, took part. A local paper said: "The recital gave eloquent evidence of the skill and thoroughness of the talented and thoroughly trained instructress, Miss Valck. The performance of all the pupils spoke of careful, thorough teaching and much attention to technic, as well as to the mastery of the spirit of music."

In Pythian Hall, November 22, the first Southington musical of the season in Plantsville, Conn., was given by Robert H. Matthews. Those taking part were: Miss Florence Cummings; the quartet of St. Paul's Church, Meriden; Miss Georgietta Whittaker, contralto of the First Congregational Church, of Meriden; Mr. Matthews, Mr. Belknap, Miss Mary Lowe, of Meriden; Miss Abigail Merwin, of Berlin; George D. Belknap, of Meriden; Master Albert Betteridge, Miss Bertha Louise Vibberts, Miss Florence A. Wood, of Wallingford, and B. H. Matthews.

A recital by pupils of Prof. Henri J. Faucher and Mrs. Faucher was given recently in Providence, R. I. Those participating were Reuben Stafford, Ruth Viall, Joseph F. Simpson, May J. Murphy, Raymond B. Jackson, Annie Keenan, Sadie Devine, Abbie Philpot, Mabel E. Olney, Annie Colton, Julia J. Murphy, Katherine E. Murphy, Mamie Dolan, Frank Brown, Etta McGannon, Josephine Serror, K. J. Murphy, Mamie Bouchard, Victor Richter, Marie Appleton, Arthur Viall, Edward Sweeney, Harry J. Philpot, Willie Faucher, Nellie McElroy, Irene Gay and Millie Sullivan.

Pueblo, Col., has a symphony orchestra organization which was perfected at a meeting held in the Board of Trade Hall early in November. All of the prominent musicians in the city were present and the organization starts off with twenty members, drawn from the various orchestras in the city. Francis Schwinger, probably the finest piano player in the State, will be the director, and other officers were elected as follows: Frank L. Goff, manager; Will H. Samuel, secretary, and Matt German, librarian. Rehearsals will begin immediately, and the first public concert will be given the first of the year.

A Bach recital for the benefit of the music students was held in the parlor of the Presbyterian College, Char-

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BARITONE.

lotte, N. C., in November. The life of the great composer was read, and then Miss Cornelia Norwood played Bach's "Invention." Miss Nellie Tate sang "My Heart Ever Faithful," as illustrating Bach's peculiar joyfulness. Miss Mary Ramsey played the Fugue in C minor, which was followed by a vocal solo, "I Knew Much Grief," by Miss Leinbach. This showed the exquisite pathos of Bach's genius, and the third song, "Ave Maria," also rendered by Miss Leinbach, was one of Bach's most devotional efforts, adapted by Gounod.

A musical was given December 1 in Schenectady, N. Y., by members of the faculty and pupils of the Schenectady Conservatory of Music, assisted by Miss Virginia K. Young, under the auspices of St. Mary's Guild. Those who took part were Miss Katherine Marvinne, Miss Gertrude B. Moody, Mrs. F. J. Bacon, Miss Virginia K. Young, H. T. Eddy, Charles Ehrlicke, F. J. Bacon, Edwin Place, Adolf Dahm-Petersen, St. George's choir, whose members are: Miss M. Bailey, Miss H. Clute, Miss M. Kabele, Miss K. Marvinne, Master Arthur Kennedy, Master Norman McFarlane, Master Raymond Newhouse, Mrs. C. L. Prince, Miss M. Shaw, Miss A. Sinclair, Miss E. C. Williamson, Master Charles Ott, Master Harold Palmer, Master Joseph Tracey, A. D. Brooks, J. G. Cool, W. D. Hodgson, C. M. P. Hunka, L. Potter, R. F. Paige, F. Swart, E. B. Van Horne, A. B. Williamson, G. E. Williamson, J. K. Paige, organist; Adolf Dahm-Petersen, choir-master.

Carl Heinzen's Appearance in Paris.

THIS violin artist, who prides himself on being an American, has, since his first appearance in England in June, 1898, with Patti, been constantly becoming better known and more admired.

A list alone of the papers which have been unanimous in applauding the various features of his playing would be a long one indeed. Among them are the *Times*, *Telegraph*, *Post*, *Globe*, *Standard*, *Daily News*, *Leader*, *Observer*, *Musical Times*, *Musical News*, *Musical Standard*, *Strad*, *Argus*, *MUSICAL COURIER*, *Yorkshire Post*, *Shields' News*, and papers of Harrogate, Leeds, Eastbourne, Darwin, Newcastle, Watford, Hastings, Blackburn, &c.

The player naturally felt timid before a Paris debut, but it has passed, and not only safely, but triumphantly traversed.

His appearance on the occasion of the recent concert organized for the benefit of the Galveston sufferers was a long step for him in the way of a successful career.

The pieces chosen to indicate his style were "Légende," by Carl Bohm, and Introduction and Scherzo, by David. Among the qualities remarked by critics and thoughtful musicians in the audience were his admirable phrasing, the sweetness yet dignity of his tone, his accuracy, musical feeling, control over his instrument and evident loss of self in the interpretation. Incidentally were many flattering remarks upon his agreeable appearance and manly bearing.

Mr. Heinzen's tour in the States commences in 1901.

Old People's Home Benefit.

Frederick Watson organized this concert, and it was a success in all respects, a varied instrumental and vocal program being carried out. Tenor Richardson, pupil of Platon Brounoff, sang especially well, his numbers being "Holy City," Bartlett's "Dream," and the Russian folk-song, "Kalinka."

Herbert Witherspoon.

HERBERT WITHERSPOON, the brilliant young basso cantante, has a strong reputation as an artist, already fully established here before going abroad. After an extended absence in Europe, spent in study under great masters, he returned to this country early in 1899, and has since been heard in concert with many of the leading organizations in the country, notably the Boston and the New York Symphony orchestras, the New York Oratorio Society and the



HERBERT WITHERSPOON.

Gounod Society of New Haven, &c. He was also especially chosen for the first performance of "The Beatitudes" at Boston this season.

It was a very marked compliment that Mr. Witherspoon was chosen as the solo bass of the quartet for the last concert of the Boston Symphony Orchestra in the Old Music Hall, in Boston, last spring. The rest of the quartet were Madame de Vere, Miss Stein and Ben Davies. This event will go down in history, and the press notice below shows Mr. Witherspoon's great success at this concert.

Mr. Witherspoon's success in song recitals is most marked, and he is noted for his singing of the lighter English songs and ballads, old and new, as well as for his well conceived and excellently rendered interpretation of the German lieder.

Mr. Witherspoon is a native of Buffalo, N. Y., and a son of the late Rev. Orlando Witherspoon, one of the most prominent of the Episcopal clergy. He has been for the last five years the bass soloist of the Brick Presbyterian Church, Fifth avenue, New York, one of the most desirable church positions in this city. Graduating from Yale in 1895, Mr. Witherspoon not only carried off academic honors but also achieved distinction in the depart-

ments of art and music. His voice is a basso cantante of exceptional range, quality and rotundity, yet possessing exceeding agility as well. It is one excellently adapted to every requirement of opera and oratorio, of which he has over fifty works in his repertory. His repertory also includes a remarkable collection of English songs and ballads and many French and German songs which have never yet been heard in this country. Mr. Witherspoon was the first singer to introduce the song cycle composed of excerpts from Tennyson's "Maud," by Arthur Somervell, which work he sang last spring at the Waldorf-Astoria with marked success. This cycle he will sing many times during the present season. Although a bass he can sing baritone parts as well, having done some excellent work in Mendelssohn's "Elijah" and Goring Thomas' "Swan and Skylark." Mr. Witherspoon's wife, who before her marriage was known as Mlle. Jeanne Greta, was the prima donna of the Harrison concerts in England, the other members of the quartet having been Mme. Alice Gomez, Ben Davies and Mr. Santley.

Mr. and Mrs. Witherspoon will be heard in joint song recitals during this winter, the programs of which will be made up of songs in various languages or solely of songs in English, as may be desired. Mr. Witherspoon accepts a limited number of pupils at his residence studio, No. 202 West Seventy-eighth street, New York, and as he is conversant with French, German and Italian, he is qualified to criticize diction as well as voice production and style.

Following are two of his many press notices:

Boston Symphony Orchestra Concert.

The solo quartet was the best I can remember in this city or elsewhere (Madame de Vere, Miss Stein, Ben Davies and Mr. Witherspoon).

Mr. Witherspoon seemed to me to sing the baritone recitative better than I had ever heard it. He was not frightened by that high E! He sang it freely, impressively, with effect.

The performance was in every way a delight; not the least good part of it was the sly mock pathos of Mr. Witherspoon's "Io crepo se non rido!"

You felt the old philosopher almost moved to tears by the self-command he exercised in not laughing.—Boston Evening Transcript, April 30.

Brooklyn Institute Concert, with Mme. Emma Juch and Others.

Mr. Witherspoon, who opened the program, has a voice of excellent intonation and quality. His masterly rendering of "Love Is a Sickness Full of Woes" immediately won the audience, and he appeared even better in "Once I Loved a Maiden Fair." Mendelssohn's beautiful piece, "On Wings My Fancy Ranges," with all its tenderness and entreaty, brought out some notes of great delicacy and beauty. In lighter vein Mr. Witherspoon excelled. "The Kerry Cow" and "Tragic Tale" could not have been better sung.—Brooklyn Standard-Union, December 28.

Katharine Fisk.

THE following notice was from the *Virginian-Pilot*, of Norfolk, where Mrs. Fisk appeared on the 6th inst.:

The large audience at the Y. M. C. A. hall last night attested the interest which the lovers of good music in Norfolk have in the series of concerts which have been arranged by Henry MacLachlan for the winter.

This was the first of the series, and the program consisted of a number of musical gems, embracing German, English, Scotch, Irish and American songs and ballads by Mrs. Katharine Fisk, of New York, assisted by Mrs. Clara Brooks Cobb as accompanist.

Mrs. Fisk fairly captivated her audience with her rich contralto voice and charming presence. Her program was a varied one, embracing every class of musical gems, from bright little Scotch and Irish ballads to the delightful arias from "Samson and Delilah," and each was rendered with such perfect execution that each seemed specially fitted to the particular style and talent of the singer. Mrs. Fisk is a queen of song.



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From London.

Sir Arthur Sullivan's Home.

NOVEMBER 26, 1900.

A PECULIARITY of London is the separation one from another of its component parts. In Paris the various "arrondissements" supplement or complete each other; all revolving around the central sun, the capital of France. In London the several districts lie, each snuggled up in its own special garments, its back turned to the other, in that self-sufficient, self-centred attitude which constitutes the germ of the "London lonesomeness" which all visitors deplore, which none can explain, and which is unknown to Paris. Further, in London people remain in their original quarters from deluge to crack of doom, regardless of the push of progress or the insolence of irreverent commerce opening its wares under their parlor windows.

In New York, the city of a real republic, the instant a shoemaker moves into the block the man who was a shoemaker, now a millionaire, moves "uptown." In Paris, the sham republic, where the finesse of class respect runs more thoroughbred than in any royalty, commerce of itself hesitating before intrusion upon districts sacred to the noblesse, goes off and creates its own district elsewhere.

The Londoner, smiling before the d—d inevitable, wraps his escutcheon about his sombre old town tomb, and goes off and eats his roast beef as heartily and as happily on yacht and heather three-quarters of the year. The sweet old Frenchman, ignoring the landslide under his light feet, lives in the dream that all is as it always has been and always will be—Paris and Château, Château and Paris. The republican of the States, with heavy tread and horny fist in air, strides toward imperialism by the right of his thick skinned, bulging pocketbook, his always "uptown house."

Thus it is that the stately old Buckingham Palace and Grosvenor roads, Victoria street, Parliament street, &c., retain their native prestige, although the Victoria Railway Station, a throat of one of the most savage and regardless of the daily movement monsters, has pushed itself up into their very midst, and the iron jaw of progress has crunched the fine old line in two.

Proud, silent, shut and sombre rest the grand old piles—"The Grosvenor," "Primrose League," "Belgravia," "Queen's Mansions"—brick toned and smoke lined, stretching out and away into gray and fog veiled space, stolid, impregnable, English, even before the all-conqueror of earth—the new civilization.

"Queen's Mansions"—such is the name of the home in which Sir Arthur Sullivan lived these many years, and in which a few days back he died. To hear that a man of his rank and position lived almost within sound of the station whistle is to an American a surprise. Seeing the home, and interpreted as above, it is understandable.

In our country "mansion" means a château, or at least a palatial residence. In London the word indicates a building of apartments in suites, or "flats," lacking the usual feature of bodily nourishment, which is provided by efficient caterers in or outside of the building proper. In other respects they differ little from the "hotel," having service and modern appliance up to date, and being, when rich and expensive, gorgeously decorated and furnished.

By reason of their comfort, possibility and freedom from care, "mansions" are usually inhabited by bachelors. There are all classes of mansions, however, from the mod-

est "Ivy Leaf" of the impecunious bookkeeper out in Kilburn or Haarlisdin, to the palatial suite occupied by the late gifted composer, and bearing the title of Her Majesty upon its forehead.

"Number 1 Queen's Mansions" lies at the corner of Victoria street. The entrance, however, does not face this avenue. The low browed door, with its shallow steps, reads "60 Victoria street." In accordance with the inexplicable disorder of London street marking, from this doorstep are visible the names "Spenser street," "Victoria street," "Queen's Mansions" and "Brewers' Green Mews," all at one sight. Around the corner of the big building, opposite the door, lies a zone bridging the ideal and material, and reading "Westminster Bank." Westminster Abbey is the first great monument which lies above the home city ward.

The chief features of the interior of the Queen's Mansions are three immense and sumptuously furnished reception salons, for Sir Arthur Sullivan entertained luxuriously in former years. Of later days, by reason of the inevitable cynicism which comes to all fine natures in crossing the brutal threshold of the new century, and through a health impaired by work and good living, and by other considerations of a personal nature, life had narrowed relatively for the musician. Queen's Mansions had become a home in place of a bachelor's hall. The coloring of the apartments is largely the dark red and black so loved in London, relieved by the setting of various objects of art, and by special pieces of furniture. The general furnishing is of that heavy, dark type, so different from the French, in which chairs are made for heavy men to sit in, instead of objects of art to represent an epoch, and in which the coloring partakes of the solemn, stolid and sombre character of the place throughout, part the result of nature and part of that lugubrious mixture of sea, soot and scum called "climate" over here. There is also the library or music room, a den of treasures, among which most striking are the endless quantities of dedicated portraits and photographs of all the best people of art, society and government of all nations.

* * *

Sir Arthur Sullivan was twice or more in the United States. With great and real regret it must be stated that the composer kept among his treasures aught but agreeable souvenirs of his visits. This, of course, outside of personal relations with charming people who were kind to him.

The story of his works pirated right and left, his own private and personal property used under his very eyes to make fortunes for people without bringing him one cent; finding himself powerless, without protection, intervention of any kind or possible legal aid to claim that which was justly his—these things remained naturally heavy shadows upon the joys of residence and success in our land.

It may not be believed, but it is nevertheless true, that "The Lost Chord," which, it is safe to say, touched every piano rack in the country, never returned its writer from the States one single farthing.

It is deeply to be regretted that in all Europe the reputation of the States is sullied by impression of knavish thievery, trickery and overreaching. "No wonder you are rich," they say; "you steal, and pilfer without conscience or respect for rights of any. No wonder we like to get your money; you owe it to many!" Exaggerated though the feeling may be, the States were founded on lines leading to far different results than even a reputation of this character.

All this, however, did not prevent Sir Arthur Sullivan from purchasing property in California, on which are now actually living nephews and nieces of the genial composer.

Aside from personal griefs, he was large enough to appreciate the really admirable qualities of our country, especially all that was grand and bountiful in nature. His nephew, Herbert, will perhaps inherit most largely of his fortune.

It was hoped in London that the funeral service of the favorite and favored musician would be from Westminster Abbey, where many could share in the sad ceremony. But by an order of the Queen, restricting the service to her own private chapel of St. James, universal disappointment has fallen upon music lovers. By that peculiar somersault of public judgment, however (the result of tradition training), what would read to us as royal selfishness is translated by these faithful "subjects" into honor for the dead composer, to be invited into the private quarters of the sovereign! (The St. Paul suggestion, since made, has been accepted.)

One touching point in this connection, however, is that the chapel in which the service is to be read is that in which he sang his first songs as choir boy, under the direction of Mr. Helmore. Brompton Cemetery is a burial ground in the same direction, west from London, as the famous Brompton Oratory, in which Mary Anderson was married to M. Navarro, some years ago. There is no connection, however, between the church and the cemetery, the former being a Catholic institution, while Sir Arthur was a High Church man. Rev. Edgar Sheppard is the name of the sub-dean of the royal chapel St. James, who will officiate at the service to-morrow morning at high noon. Music from "The Light of the World" will be given among other selections to be sung by the choir—his choir. An uncle of the composer is here with the nephew.

Sir Arthur was most averse to sitting for portraits or photographs. Hence the frequency of the one face familiar to readers of THE MUSICAL COURIER. The best portrait ever made was that by Millais, the composer seated in an arm chair—a most admirable likeness, say his best friends. This was reproduced in a peculiar engraving style by a French house, but which the extreme cost, several guineas, keeps out of the hands of many who would willingly possess it. In his early days, Arthur Sullivan spent several years in the lovely suburban town of Sydenham, in order to profit by the counsel and information of Sir George Grove, whose home was there, and who was one of his best and warmest friends. The young and talented musician was always a welcome guest at the home, where, in fact, the widow Lady Grove now lives, with the company of one or two lady friends and the faithful servants. She was, by the way, sister of Dean Bradley, of Westminster Abbey; that is, one of the sisters, for the Bradley family numbered almost a dozen, every one of whom was talented in some direction. FANNIE EDGAR THOMAS.

Elizabeth Northrop's Success.

This is not a new term to apply to the singing of that charming songstress, for her clear and high soprano voice, with intelligent command over vocal resource and most winning stage presence, all combine to assure her success. Last week, at the Women's Philharmonic concert, Carnegie Lyceum, she made a hit with Ardit's valse, "Parla," which she sang most brilliantly, being obliged to bow many times in response to numerous recalls. Her late numbers were Fairlamb's Menuett and Kate Stella Burr's new song, entitled "A Song," written especially for Mrs. Northrop by the talented pianist, accompanist, organist, song coach, &c., and which certainly fits her like a glove. It is a brilliant setting of "A May Day."

GWILYM MILES,

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ENGLAND.

THE criticism on d'Albert playing, republished here last week from the *German Times*, has brought to the latter paper a communication from an admirer, as follows: "In 1890, during his concert tour in America, Hans von Bulow, whose personal acquaintance I had the rare good fortune to make at that time, wrote to me the following note in English: 'I hereby acknowledge, not being sorry for it, that I consider Eugen d'Albert the greatest living pianist, far superior to Antoine Rubinstein and—HANS VON BULOW.'"

• • •

Anecdotes of Sir Arthur Sullivan appear in every paper. Most of them are not worth repeating. But to his credit be it recorded that his strongly expressed distaste for the employment of foreign musicians where British were available is well known. And he carried his ideas into practice. He happened to hear that a German was to be appointed bandmaster of a crack regiment, whereupon, without invitation, he went direct to a very exalted personage and protested so vehemently that royal influence was brought to bear, and an Englishman got the berth instead. But, then, so vain are human plans; shortly afterward Sir Arthur happened to look over one of the programs of this bandmaster, and to his great dismay found it almost exclusively formed of foreign music.

Under the signature, "A British Musician," a powerful letter appeared in *The Times* on July 19, 1897, warmly protesting against the neglect of British music by the military and court authorities at the Diamond Jubilee. That letter was written by Sir Arthur Sullivan. In a letter to Percy Betts (characteristically an unfinished letter) he declared: "There is a strong party of 'Little Englanders' in music who are deaf to the merits of the Englishman and the defects of the foreigner." He was very proud of his Leeds band. "At the Leeds Festival I have 117 men in the orchestra, and every man is an Englishman."

• • •

The provincial winter season, which, to singers, performers and music publishers, is a good deal more important than the London musical season itself, has now begun. It will be a very busy one, and it will be welcome, for last winter was the worst in a record of many years. People in London have little or no idea of the enormous advance of music in the provinces, where concerts of various sorts are given by the greatest artists at half the ridiculously high prices that rule in the metropolis, and where oratorio, which seems gradually disappearing from London, flourishes in a manner worthy of a great choral nation. It is chiefly in the provinces that composers and publishers of festival novelties hope to remunerate themselves, while also in the provinces not only do miscellaneous concerts abound, but also orchestral and chamber performances are becoming far more popular. In other words, the high salary crime is killing music in London, and the so-called provinces have no society fads. Moreover, the evidence accumulates that music flourishes best where there are no musical festivals.

• • •

One story of Sullivan is utterly incredible. According to this he himself related that his best melodies frequently came while he was trying to get to sleep. One so persistently haunted him that he got up and wrote it down. Next day he played it over to a friend, who admitted he thought it one of the most beautiful melodies ever composed, and always had thought so. It was the "Power of Love," from

"Satanella." And Sullivan had certainly not heard it for something like thirty years. What a lot of things must have haunted him when he was going to sleep!

• • •

Goldmark's "Cricket on the Hearth" is at last to be given by the Carl Rosa Company. Its title, one would have thought, might have made it acceptable long ago, and indeed Harris once thought of producing it at Covent Garden. But he was afraid of the venture, perhaps because of the libretto as well as on account of the size of his theatre. The "Cricket" is introduced in propria persona, acting the part of narrator, and singing to John and Dot the promise of happiness. These three are the chief personages, for May and Edward are the conventional pair of lovers, and Tackleton is the traditional old beau, who aspires in vain to be wedded to youth. At the end of the second act there is an elaborate ballet of crickets, elves and others, in the course of which John is shown in a vision that his suspicions of his wife are groundless.

• • •

There is a slight movement in favor of the abolition of military bands. In the first place, the officers object to the expense of maintaining them, for the expense falls upon them; in the second place, in the case of active service the musicians are returned to the ranks or employed in the hospitals, and thirdly, professional musicians complain that these military performers undersell them by accepting private engagements "by permission of the commanding officer."

• • •

E. Chadfield has been lecturing before the Society of Musicians on modern pianism, which he described as created by Thalberg, who extended "the whole range of the power and capabilities of the instrument," and revolutionized the art of writing for it. Mr. Chadfield concluded by saying that, while no one admired the immense technical power and skill shown in the playing of the virtuosi of to-day more than he did, he sometimes wished they would take the advice given by the Emperor Charles VI. of Austria to Farinelli: "You have," said the Emperor, "excited astonishment and admiration, but you have never touched the heart; it would be easy to you to create emotion if you would but be more simple and more expressive."

• • •

Mr. Lloyd will, at his farewell, or at the first of his farewells, sing the "Preislied," from the "Meistersinger."

Smith-Riesberg at Niagara Falls.

MRS. GERRIT SMITH, soprano, and F. W. Riesberg, pianist and accompanist, gave a recital at the beautiful home of William B. Rankine, Drumdown (the old Porter mansion, facing the upper rapids), at Niagara Falls, Saturday, last week. The recital was for the benefit of the Nurses' Training School, and, as the mansion was crowded, a goodly sum must have been realized.

The program consisted of modern songs, foreign and American compositions, and of both classic and modern piano compositions. Infinite pains had been expended by those in charge, and the result was a handsome program, exquisitely printed, with the full text of the songs, notes on the piano pieces and cuts of the two participants, all arranged most artistically, evidently regardless of expense. Some well-known Buffalonians were present, besides the large contingent of Niagara Falls society and music folk.

Three days previous Mrs. Smith gave a joint recital with Mrs. Katharine Fisk for the Chicago Athletic Association, also a very successful affair.

FRANCE.

A NEW concert society, under the name of the Philharmonic Society, has been formed in Paris under the direction of M. Barran. Its first concert will be given this month, and will be devoted to the works of M. Massenet.

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Vincent D'Indy has completed his new work, entitled "L'Etrangère," which will be given during the season 1901-1902.

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M. Dalcroze has written the music for a fairy piece, named "Blanche Neige."

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Vincent D'Indy made a very interesting address at the opening of the term of the Schola Cantorum. Art, he said, is not a trade, and a school of art cannot and ought not to be a professional school. To a musician it is not enough to know how to play on an instrument or to be able to write a fugue correctly. These are branches of musical education, but they are not art; in fact, if the musician thinks these requirements will suffice they become injurious. Hence we see so many who are endowed with certain talents, but will never be artists.

The public he divides into the good public and the bad public. The good public, which is susceptible of emotion when brought face to face with a work of art, is divisible into two classes, one of those who have a profound knowledge of art—a very small number—and another class, devoid of all science, who simply, sincerely and naively allow themselves to be impressed. The bad public discusses the work without knowing how to listen to it, and is composed of "people who have learned harmony." These people will not let themselves be naively impressed, because they think they know all about it, and they do not know enough to judge sanely, to feel or to understand. Then two classes of students arise corresponding to these two publics. Heaven preserve us from demi-artists as well as from demi-knowledge. Better for them if they had never been born.

He then develops his conception of an ideal school of art. Primary studies are like the suppling exercises in the army—intended to exercise the fingers, the larynx, the writing of the scholars, and make them know the tools of their trade. Then comes the professor's part—to form their intelligence, to teach them to use these tools so that the trade they have acquired may contribute to the development of musical art. The goal of art is to elevate the spirit of humanity, to "serve" in the sense in which Wagner uses "dienen" in "Parsifal."

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The Academy of the Fine Arts has distributed half a dozen prizes—one of 3,000 francs to M. Constant Pierre for his history of public concerts since the eighteenth century to 1828, one of 2,000 francs to M. Albert Soubies for his "History of Music," one of 500 francs for chamber music to A. Duvernoy, the Pinette prize of 3,000 francs, divided between G. Faaré and G. Charpentier; the Tremont prize of 2,000 francs, divided between Maury-Benner and Croce Spinelli, and the Maubinie prize of 3,000 francs, divided between Rabaud and Max d'Ollone.

• • •

There is to be no reduction in the staff of the Conservatoire. Georges Berr succeeds M. Worms in the class of declamation; M. Croz Saint-Ange, professor of the vio-

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loncello, succeeds M. Delsarte, and M. Turban takes the place of M. Rose in the class of clarinet.

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The Association of Artist Musicians, founded by Baron Taylor, celebrated the feast of St. Cecilia in the Church of St. Eustache. The "Mass of St. Remi," by Theodore Dubois, was given for the first time, under the direction of M. Taffanel, and this was followed by the same composer's "Meditation" for violin, oboe and organ, and his Praeludium grave.

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Our Brussels contemporary, comrade and namesake, *Le Courier Musical*, resumed its issues on November 15, and announces that for the future it will appear all the year round on the 1st and 15th of each month. It intends to become a real *Revue Musicale Française*, adding to its notices of concerts and lyric novelties, studies on ancient and modern composers and their works, and giving special attention to the modern musical movement. It contains the beginnings of an appreciation of Cesar Franck, by Victor Deboy, and of an article by L. de la Laurencie on musical taste and its changes.

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Mademoiselle Litvinne will leave Brussels on December 20 for the Imperial Operas at St. Petersburg and Moscow, where she is engaged for two months at the rate of 25,000 francs a month. She will sing, by imperial command, "Tristan et Isolde."

Hattie Pettee Foster in the West.

MRS. FOSTER has been in Ohio of late, singing in concerts and giving a song recital before the Colonial Club, of Cleveland. One of several enthusiastic press notices of her singing reads as follows:

The many friends of Mrs. Hattie Pettee Foster, who heard her at the Colonial Club last Monday evening and at the Fortnightly Club on Tuesday afternoon, were delighted with her singing. It will no doubt be a surprise to many to know that she was still suffering with a cold in the chest. It was entirely due to her unusual power of breath control and proper muscular relaxation that she was able to sing with such apparent ease a long and difficult program. Mrs. Foster's voice is a mezzo-soprano of beautiful quality. Her scale is even throughout and especially rich in the upper register. Her intonation is true and her enunciation perfect.

Mrs. Foster has studied under the best masters in Germany, and a year in Paris with Marchesi, but she feels that it is to her first and last teacher, Madame Clauss, of New York, she is most indebted. Under this teacher's training during the last year Mrs. Foster's voice has gained in volume and resonance to a degree surprising to those who heard her a year ago.

Grace G. Gardner.

MISS GRACE G. GARDNER, the celebrated soprano, who has been so successful as a teacher in New York, received a decidedly unique endorsement as such at the hands of Mr. Schmitt, organist of St. Paul's Methodist Church, New York.

Recently Mr. Schmitt was reorganizing his choir and in doing so tried the voices of over 100 singers who had been sent to him at his request by various vocal teachers in this city. One teacher sent him twenty-four pupils, none of which proved acceptable; others sent eight or ten, from which he selected one or possibly two. Miss Gardner sent him four, who were so satisfactory that Mr. Schmitt asked for four more.

One of Miss Gardner's pupils, Mrs. Dr. Weir, is especially promising, and will shortly become the soloist of a prominent New York church.

MUSIC IN

BROOKLYN.

WHEN the reviewer, a mere woman, has three concerts to look after in one evening, no mortal interested in the events can expect to receive the attention he (or she) thinks he (or she) is entitled to. As a result, perhaps, of attending church three times on Sunday, Blue Monday is bluer in Brooklyn than elsewhere, and thus the Brooklynite, fatigued from over-exercise on the Sabbath, remains quietly at his own fireside on Monday nights. Otherwise, it would be a good night to select for concerts, since few important events are scheduled for Mondays.

The three noteworthy musical events last Tuesday evening were the concert of the Brooklyn Apollo Club at the Academy of Music, the meeting of the Tonkunstler Society at the Argyle on Pierrepont street, and the song and quartet recital at Memorial Hall on Schermerhorn street.

Dudley Buck, the conductor of the Apollo Club, arranged an excellent program. The club numbers were:

A Stein Song.....	Bullard
The Pine Tree.....	Loewe
Compensation.....	Loewe
The Lost Chord.....	Sullivan
Chorus of Spirits and Hours.....	Buck
Home, Sweet Home.....	Baldamus
The Windmill.....	Baldamus

Mme. Josephine Jacoby, the Richard Arnold Sextet and Earl Gulick, the boy soprano, appeared in these numbers:

Aria, Oh, My Heart Is Weary (Nadushka).....	Thomas
Who'll Buy My Lavender?.....	German
Sweetheart, Thy Lips Are Kissed with Flame.....	Chadwick
Madame Jacoby.....	
Voi che sapete (Marriage of Figaro).....	Mozart
The Swallows.....	Cowen
I Love Thee.....	Grieg
Wouldn't That Be Queer?.....	Beach
Earl Gulick.....	
Suite, Elegie, Walzer.....	Tschaikowsky
Schlummerlied.....	Hussla
Zur Gitarre.....	Heller
Arnold Sextet.....	

A review of the concert by the Apollo Club will be published in THE MUSICAL COURIER next week.

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Members of the Tonkunstler Society gave an interesting program at the Argyle, alternating the musical part as usual with the more material refreshment in liquid and solid form. This was the program presented by the Tonkunstlers:

Sonata for piano and violin (op. 57, F major).....	Dvorák
Alex. Rihm and Arthur Melvin Taylor.....	
Contralto solo, Aria from <i>Odysseus</i> , Ich wob dies Gewand, op. 41.....	Bruch
Mrs. M. J. Scherhey.....	
Morceau de Concert, for piano.....	Barker
Miss Florence Terrel.....	
Contralto solos—	
Were My Songs with Wings Provided.....	Hahn
Spanish Song.....	Eckert
Mrs. M. J. Scherhey.....	
String Quartet, op. 51, No. 2, A minor.....	Brahms
The orchestral part of Miss Terrel's number was played	

on a second piano. More about the Tonkunstler Society musical next week.

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The recital at Memorial Hall enlisted the services of Miss Blanche Duffield, the coloratura soprano; Herbert Witherspoon, basso cantante; the Bendix String Quartet, and Robert A. Gaylor, pianist. Next week, more about this attractive concert.

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The program for the third faculty concert at the Klingensfeld College of Music and School of Elocution, at 108 Hancock street, given on Tuesday evening, November 4, was crowded out last week. Here are the numbers:

Violin, Concerto, first movement.....	Mendelssohn
Sketch of Paul Hamilton Hayne, Poet Laureate of the South, and selections from his poems.....	

Mandolin—	
La Cinquantaine, ancient air.....	Marie
Serenata.....	Moszkowski
Sketch of Judge Longstreet and readings from his Georgia Scenes.....	
Mandolin—	
La Tipica.....	Curti-Barth
Solvejs Song (Norwegian air).....	Grieg
Sketch of William T. Thompson and readings from Major Jones' Courtship.....	
Violin, from Suite in G, op. 34.....	Ries

Heinrich Klingensfeld, violinist; William Barth, mandolin player, and Miss Josephine Walton, reader, appeared at this concert. Last Friday evening the college gave its fourth concert, and for this occasion Mr. Klingensfeld has the assistance of Miss Helen Moore, pianist; Carl Wilk, zither player, and Greenville Kleiser, elocutionist.

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The Brooklyn Institute of Arts and Sciences gave the third in its series of chamber music concerts at Association Hall Wednesday evening, December 5. The Kneisels and Miss Katherine Pelton, a young mezzo soprano, appeared. Miss Pelton, who is a Brooklynite, returned from Europe two years ago, and since then has sung at a number of concerts in Manhattan and surrounding New Jersey towns. Her voice, as the reviewer stated last week, is beautiful, but her skill is not yet equal to "The Lament of Andromache," from Max Bruch's "Achilleus." This tragic scene calls for a great and mature artist, and should not have been attempted by Miss Pelton at the Brooklyn concert.

In the second half of the concert Miss Pelton went to the other extreme, and sang a group of songs by the so-called English composer, Frances Allitsen, that proved unworthy of her lovely voice and sincere style. While England has not produced one composer of the first rank, that country continues to turn out a lot of audacious persons, who fancy the world is pining for their maudlin and commonplace efforts as writers of music. The way to suppress them is to ignore their rubbish. It would be interesting to know why Miss Pelton did not sing the MacDowell songs, advertised on the advance program sent out by the Institute. These are charming songs, revealing some inspiration and conception of melodic writing. Besides the Allitsen songs in the second part of the concert, Miss Pelton sang "My Heart at Thy Sweet Voice," from "Samson and Delilah."

The Kneisels played the Dvorák Quartet in E flat major, two movements from the Brahms Quartet in C minor and one movement from the Schubert Quartet in C minor, the latter published many years after the death of the composer.

Schroeder, the 'cellist, played a group of solos, showing a marked contrast in schools—the Bach "Sarabande,"

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As the Kneisels have been engaged to give another series of concerts before the Institute, after the holidays, it may be fitting to inquire here why the New York chamber music organizations have been cut off from the Brooklyn Institute list? There are now in Greater New York five chamber music organizations composed of musicians who rank high as ensemble players, and some of them as soloists. Is the music department of the Institute laboring for the advancement of art, or are certain members gradually aiming to add another trust—a music trust—to the scheme of industrial oppression? The discrimination against local chamber music organizations started last season. Is it fair? Is it just?

If art means anything, it means growth, breadth, variety.

Give the local organizations an opportunity and the results will be satisfactory.

The reviewer is no prophet, but the chamber music committee need not be surprised if it should wake up some day and discover that it has retarded rather than advanced the love for serious music in Brooklyn. Audiences tire of the same faces and the same fixed standards. Boston has the Boston Symphony Orchestra, but one visit by Emil Paur and a "patched up" orchestra literally took the Hub off its feet recently.

Keep on in Brooklyn giving us "only" the Boston Symphony Orchestra and "only" the Kneisels and by and by the people in the borough will refuse to purchase tickets, even at the great reductions allowed for some of the Brooklyn concerts. What is cheap endures for a time in Brooklyn. After all, it is only the educated musician who appreciates chamber music. The foolish "me toos" who attend these concerts reflect in their countenances the bored and apathetic condition of their minds. How much longer will they keep up this shallow pretense?

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Last Monday evening, December 10, Hugo Troetschel gave the second organ recital of this season at the German Evangelical Church, on Schermerhorn street. He was assisted by Miss Helen Stursberg, soprano; Carl Schlegel, baritone, and Ernst Stoffregen, cellist. Troetschel's programs always reveal the thoughtful and scholarly musician. Following are the works presented Monday evening:

Organ Sonata, No. 6, in B minor, op. 85.....Guilmant
(First and second movement.)
Baritone solo, Aria from Elijah.....Mendelssohn
Carl Schlegel.
Prelude and Fugue in D major (B. IV., No. 3).....S. Bach
Berceuse in D flat.....Salome
Scherzo in F major, op. 70, No. 3.....Hofmann
'Cello soli—
Adagio.....Schubert
Berceuse.....Godard
Ernst Stoffregen.
Grand Fantasia, in E minor (The Storm).....Lemmens
Soprano solo, Rock of Ages.....Bischoff
Miss Helen Stursberg.
Song of the Rhinedaughters, from Götterdämmerung.....Wagner

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Tuesday evening, December 14, the Boston Symphony Orchestra will give its second concert in Brooklyn for this season. Kneisel will play the Brahms violin recital. The orchestral numbers announced are:

Overture, Calm Sea and Prosperous Voyage, op. 27.....Mendelssohn
Little Suite, Children's Games, op. 22.....Bizet
Symphony No. 1, C major, op. 24.....Beethoven

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The Laurier Musical Club gave a song and violin recital last Wednesday afternoon at 317 Carlton avenue. Miss

Elsie Ray Eddy, the soprano, is the president of the club, and her singing proved one of the features of the afternoon. Miss Eddy's numbers included a group of songs by Schumann and a second group by Hahn, Dr. Arne and Woodman. Compelled to give an encore, Miss Eddy sang "Who'll Buy My Lavender?" by Edward German. The other recital numbers were given by Hugh E. Williams, baritone, and Arthur Rowe Pollock, pianist.

Apollo Club Concert.

NOW that the private musical clubs are giving their concerts there ought to be enough "harmony" in the atmosphere for all tastes and conditions of men and women.

The New York Apollo Club opened its ninth year with a concert at the Waldorf-Astoria last Thursday evening. The large ballroom seldom held a more brilliant audience. The plan decided upon last year, to make the concerts more exclusive in the future, was carried out, and as a result there was not a superfluous guest in attendance last Thursday night. A well-managed function, it never fails to instantly impress the welcome guest, and therefore the officers of the club have earned a hearty vote of congratulation upon the new regulations.

Musically, too, the club made a big hit, and for this part of the event thanks are due to William R. Chapman, the musical director. The club sang throughout the evening with a will, but it also sang with due regard to light and shade, phrasing, enunciation and other points which made the singing of a well drilled body of male voices a source of rare delight. During the evening the club made several telling orchestral effects, and it was all accomplished without straining or over accentuation. The numbers by the club were "Rhine Wine Song," Reis-Lynes; "Oh, Fair, Oh, Sweet and Holy," Cantor-Smith; "The Owl," Adams-Smith; "The Blue Danube," Strauss-Buck; "The Sailor's Dream," Franz Abt; "Maiden, We Sing to Thee," Macy, and "The Worry Cow," Underhill.

There was just enough variety in these selections to hold the interest of the subscribers and their guests. Particularly effective was the choral arrangement of the immortal "Blue Danube." This arrangement was made by E. Buck, for the Orpheus Club, of Newark, N. J., and certainly male choruses will ever find it a pleasure to sing and audiences a greater pleasure to hear.

In the matter of soloists the club was also fortunate. Miss Florence Mulford, the contralto, sang sympathetically "My Heart Is Weary," by Arthur Goring-Thomas "Dreams," by Wagner, and "The Nightingale Song," by Nevin. She was encored after her first number and responded with another song in English.

Julian Pascal, the Chopin interpreter, played compositions by the great Polish composer. The list of piano numbers were the Nocturne in C minor, an Etude in C and the brilliant Scherzo in C sharp minor. Pascal's musical touch is beautiful, and his readings proved altogether charming and winning. The pianist added after his first group a composition of his own, a plaintive and well written little nocturne.

Gwilym Miles and E. Ellsworth Giles, two of the professional members of the club, also added solos, to the great delight of their admirers and host of friends. Miles' manly and resonant baritone, never touched hearts more profoundly. He sang that group of Hungarian folk-songs by Korbay which he gave last month at Mendelssohn Hall. The titles, "Where the Tisza's Torrents

Through the Prairies Swell," "Had a Horse, a Finer No One Ever Saw" and "Shepherd, See Thy Horse's Foaming Mane," are characteristic, and Miles' enunciation of the text is clear and vivid. The baritone was enthusiastically recalled, and in response to numerous requests gave Chapman's little song, "Were I a Rose," the composer playing the accompaniment.

Mr. Giles' agreeable and well-placed tenor charmed his hearers. He sang effectively "Lend Me Your Aid," from Gounod's "Queen of Sheba," and was greeted at the close with hearty applause. Two encores were demanded of this gifted young singer, and in "Mary of Argyle," especially, Giles displayed the beauty of a voice that is remarkably free from nasal and throat defects. Many tenors of international reputation would envy the natural purity with which Giles emits his tones.

The officers of the club for this year are: President, Dr. S. M. Bandler; vice-president, Robert Gibson; second vice-president, A. L. Crawford; secretary, Wm. F. Reeves; treasurer, John M. Fulton.

The admission committee, composed of active members, includes George A. Fleming, chairman; Fred Rycroft, Dr. F. D. Lawson, E. Ellsworth Giles, Lewis Middleton; Chas. S. Ogden, librarian.

This is the alphabetical list of active members: George S. Anderson, John Avery, Charles A. Barnett, F. M. Beakes, Nathan Biesenthal, Edward M. Biggs, Garth Bristed, S. Brown, John H. Campbell, James R. Cooper, D. W. Couch, Jr., A. L. Crawford, F. W. Creighton, H. Briggs Drake, C. H. Downie, George A. Fleming, Charles Forster, A. G. Freeman, John M. Fulton, E. Ellsworth Giles, W. G. Greene, Thomas S. Hanson, George A. Holden, Walter A. Hudson, W. H. Johns, Samuel B. Johns, Thomas Kane, Dr. F. D. Lawson, Lewis Middleton, Gwilym Miles, G. Stuart Meek, Benjamin I. Mott, G. B. Mott, George Muller, Jr., Wood McKee, Charles S. Ogden, Arthur Oldfield, William R. Oldroyd, John J. Page, Henry N. Palmer, Charles W. Potter, William F. Quigley, J. H. Rawlinson, William F. Reeves, Frederick Rycroft, William D. Sands, Edward R. Shoop, Oscar B. Thomas, F. D. Wallace, Robert A. White, Walter Williams.

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Father McLaughlin Goes to California.

THE Rev. Thomas P. McLaughlin, pastor of the Transfiguration Church, and celebrated lecturer on "Church Music," will leave to-day (December 12) for California. He expects to be away about three months.

Father McLaughlin is a victim of rheumatism, and expects his stay on the Pacific Coast will restore him to health.

Marie Cross-Newhaus Musicales.

Madame Cross-Newhaus has issued invitations as follows: "Mme. Marie Cross-Newhaus requests the pleasure of your presence for a series of informal musicales, to be given every Sunday in December, from 8 to 11, at the St. Marc Building, 434 Fifth avenue. Many prominent artists of New York will assist on the five programs during the month."

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MINNEAPOLIS MINN., December 4, 1900.

AT the National Council of Women the following took part in the musical program: Organ solos, Miss Bertha Bradish, Miss M. B. Bartholomew, Miss Anna DeWitt Cook; Miss Harriet McKnight, vocal solo, with organ accompaniment by Hamlin H. Hunt. Other vocal numbers were by Miss Mynn Stoddard, Mrs. C. W. Grouse, and Miss Ednah Hall, who sang "The Voice of My Love" (Chaminade), and "Without Thee" (d'Hardelot) in an artistic manner. Pianists, Mrs. Henry Fillmore, the Misses Grace Noble, Dorcal Emmel, Blanche Strong and Russell Patterson. Carl Reidelsberger, violin solo. Mrs. T. B. Walker gave a delightful reception and art exhibit at her home. The officers and visiting delegates received with Mrs. George Harrison, president of the Teachers' Club, at their annual reception, given for the new teachers, at the West Hotel.

Mrs. Katharine Fisk and Clarence Eddy, under the auspices of the Institute of Arts and Letters, gave one of the finest recitals ever heard in Plymouth Church. Mrs. Fisk endeared herself to the audience, not only by her vocal powers, but equally so by her attractive presence. All her selections were admirably rendered, and particularly the aria, "O Love, of Thy Power" ("Samson et Dalila"). "September," by Charlton, was given with much feeling, while "The Lass with the Delicate Air," Dr. Arne, was charmingly sung. Mr. Eddy's organ selections were from Bach, Saint-Saëns, Guilman, Wostenholme, Widor, Hollins, Wagner, all of which were effectively given and duly appreciated.

At the last meeting of the Thursday Musicales the program consisted of "Forest Music," with musical notes by Mrs. George Bestor. The vocal solos were by Ceretta Ross and Mrs. Elizabeth Brown Hawkins; duet, "In the Wood," Mrs. Charles N. Chadbourne, Mrs. W. L. Waldron, Mrs. E. W. French. Mrs. Hawkins also sang "With Verdure Clad" in an admirable manner.

At the recital given by the Johnson School of Music Mrs. Vienna Neel Connor and Carl Reidelsberger gave a sonata for piano and violin by César Franck. Too much cannot be said in praise of Mr. Reidelsberger, whose execution and interpretation are excellent. S. R. Valenza gave several harp solos, and well merited the enthusiastic encore which followed. Mrs. Rodney N. Parks sang a number of times and was greatly enjoyed.

The teachers' course of lectures and entertainments this year includes the following artists: Elbert Hubbard, the Edward Gamble Concert Company, David Bispham, the Kneisel Quartet, Miss Ida Benfey, reader; Rabbi Emil Hirsch, S. H. Clark, University of Chicago, and Walter A. Wyckoff.

Mrs. Maud Ulmer-Jones, who will be the soloist in the "Pirates of Penzance" at Winnipeg, possesses a sweet soprano voice, a charming personality, and will be heard in concert throughout the Northwest this winter.

Miss Hattie Wolff, pianist, teacher of Master Charles Dark, deserves much credit for the improvement shown by him while under her care. Miss Wolff is a competent,

conscientious teacher, and Master Dark is not the first pupil she has brought to public notice. Master Dark is but thirteen years of age, and much is expected of him in the near future.

Miss Pearl Benham, a comparatively new acquisition to musical circles here, possesses a contralto voice of beautiful quality, well trained, and an artistic temperament. Her singing at the musical given at the beautiful home of Mrs. George H. Partridge, on Groveland avenue, was greatly appreciated.

Carl Reidelsberger, violinist, will give a series of string quartet concerts this winter, and has also been engaged to give concerts before the Schubert Club of St. Paul. He has recently come to this city, and is a distinct addition to musical resources.

A chorus of sixty voices under the direction of C. A. R. Wiley gave selections from "The Creation," also Cowen's "Rose Maiden," with Miss Hamblin, contralto, and Cragg Walston, violinist.

The pupils of the Misses Sans Souci, Burtis and Messrs. Marshall and Christiansen, of the Northwestern Conservatory of Music, gave a recital a short time ago. Miss Sans Souci is a gifted pianist, and delighted the audience by playing with admirable ease and beautiful expression. Miss Noble was accompanist for Mr. Marshall, whose selections were enjoyed by all.

Miss L. B. Wasserziller, contralto; Clanville Richards, baritone, and Harry Whittier, tenor, have been engaged for the choir of the Portland Avenue Presbyterian Church.

A new singing society of forty members has made its appearance under the direction of H. A. Rudolphi. The most interesting numbers of the concert, given at Century Hall, were by Mr. and Mrs. Claude Madden, who played Grieg's Sonata, op. 5, for violin and piano. Mr. Madden also gave charming little descriptive pieces of his own composition, assisted by Mr. Berger, violinist.

Miss Van Cleve, accompanied by Mrs. Seymour Van Cleve, will be in Boston the early part of the winter, Miss Van Cleve having engagements as soloist at several concerts in the East, and later will appear in the South. Her singing is always a delight to the audience.

The opening reception of the Twentieth Century College of Music, Literature, &c., was held in the Lyceum Theatre Building. The Ladies' Orchestra, under the direction of Miss Nellie Hope, of St. Paul, furnished a delightful program.

Hermann Emil Zoch, who is recognized as a pianist of great merit, gave a remarkable rendition of the "Grand Sonata for the Hammer-Piano," op. 106, B flat, Beethoven, at his recital. He gave a very varied repertory, including selections from Schumann, Chopin, Schubert-Liszt, Franz Liszt and the Russian composers.

Wilma Anderson's brother, Ernest Anderson, who has already displayed much talent for musical composition, has gone to New York to study for the winter.

Miss Mabel Runge, soprano; A. N. Liddell, violinist, George Allee, cornetist, and Oscar Kutsche, cellist, assisted the Harmony Choral Club, of South Minneapolis, at their recent concert.

It is a pleasure to announce that Miss Clara Williams will appear as soloist at the Apollo Club's second concert,

to be given February 19. She has been abroad for several years.

Miss Mary Burnett, soprano, and Miss Jennie Thompson, violinist, both from Aberdeen, Scotland, rendered Scotch ballads at an entertainment recently given in an enjoyable manner.

The recent Thomas Orchestra concert at the Lyceum Theatre, under the auspices of the Ladies' Thursday Musicales, was a brilliant affair. The program was a delightful one, including classic, romantic and modern music, which was grandly rendered. Mrs. W. N. Porteus, the soloist, one of Minneapolis' most popular society women, sang the aria, "Amour viens aider" ("Samson et Dalila"), Saint-Saëns, in which the range and quality of her voice were magnificently displayed. She was recalled several times, and received immense bouquets of American Beauties. Mrs. George H. Ricker, president of the club, deserves especial mention for her efforts, and Minneapolis should indeed be grateful to the club for furnishing them with so excellent an entertainment at so reasonable a price. Besides advancing and promoting the culture of music for the public, the club has been quietly working with the children for the past year, endeavoring to give them a higher ideal of music and familiarize them with classical authors. This year the club will furnish music for the many philanthropic gatherings.

Miss Alice Bagley, formerly of Minneapolis, a violinist of much ability, has won a high place in Duluth's musical world, and made a host of friends.

Mrs. Norman Dreisbach gave a short talk on the Virgil Practice Clavier and its use at the conclusion of a recital given by the pupils of the Johnson School of Music.

Miss Frances Louise Vincent, a sweet singer, will be heard several times this winter in concert work. A most successful musical career is predicted for her.

C. H. SAVAGE.

Squire in Troy.

WILLIAM RUSSELL SQUIRE appears to have made a big hit when he sang with the Troy Vocal Society. A few press excerpts are appended to show this:

W. R. Squire, with his Wagner "Liebeslied," made a most favorable impression on his hearers. He has a voice remarkably sweet and rich, and his manner is pleasing. The applause was so prolonged that he responded and sang another selection. The next double number by Mr. Squire was "Memoria" and "An Open Secret."—Troy Record.

The chief interest of the evening centred about the appearance of W. R. Squire. Not long ago he was singing in choirs in Troy, later became soloist at St. Thomas', and ever since "Excelsior" has been said of his voice and musical standing. His voice is powerful, without being harsh, and remains one voice throughout a remarkably extensive range, while his phrasing is tasteful.—Daily Times.

Mr. Squire was formerly a popular member of the Troy musical fraternity, but has been in New York for several years. Since leaving Troy his voice has developed into a fine tenor, and he is an important member of metropolitan musical circles. His singing last night was thoroughly pleasing. His voice is of splendid quality, and his singing artistic in every sense. * * * He interpreted it finely—in fact, so well that an encore was called for. His other selection also met with a well deserved reception. Besides being a fine singer Mr. Squire possesses an attractive personality.—Daily Press.

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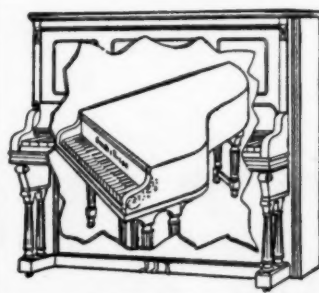
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PALLAS ST. 13,
BERLIN, W., November 25, 1900.

It is very interesting to observe the treatment of violinists here by the press. In no other city in the world do so many violinists appear, and in no other city is their success such a mere matter of luck, as far as the press goes.

Last winter the Polish violinist, Barcevicz, played here, and he played magnificently, arousing the public, the musicians, and especially the violinists, to a high pitch of enthusiasm. A pupil of Laub and Wieniawski, he has such a superb combination of violinistic and musical qualities that he always electrifies his audience. He was criticised by most of the daily papers as if he were a decent conservatorist.

Last week Benno Walter, Jr., son of the well-known Munich concertmeister, played here in such an amateurish manner, with such a silly, insipid conception, such lack of tone and of everything that goes to make up a good violinist, that one marveled at his presumption in appearing here. With the audience he aroused no enthusiasm or interest whatever, yet he received splendid criticisms in some of the leading papers.

These are only two of scores of cases that I have noticed.

The only true test here is the public for visiting violinists who have no personal friends in the audience. When a perfect stranger can awaken such general, prolonged and enthusiastic applause as Barcevicz did, it speaks louder for his artistic worth than any criticism, and when half of the audience goes to sleep, as in Walter's case, the most enthusiastic criticisms are of no avail.

There has been much fiddling here thus far this season. I shall not attempt to criticise at all, especially as Mr. Floersheim has already written about some of the more important violinists. I will, however, touch on a few points of special interest to violinists.

A violinist new to Berlin was Albert Geloso, concertmaster of the Lamoureux Orchestra. He took Berlin by surprise. He is one of the most interesting violinists now before the public. Musical to his finger tips, overflowing

with passion, elegant and sympathetic in style, with a consummate mastery of his instrument, he is fascinating to a degree.

● ▲ ●

Felix Berber played the night after Geloso, scoring a big and well deserved success with the Brahms Concerto. This was a superb performance in every way. Berber, now concertmaster of the Gewandhaus Orchestra, is fond of playing works no other violinist attempts. Besides the Brahms he played the Damrosch and Götz Concertos. The former is heavy and dramatic in style, great in pretensions and small in contents. The latter, a one movement work in G minor, is less pretentious and more satisfying musically, which is not saying much, however. Berber has in his repertory the Wieniawski F sharp minor Concerto, which, so far as I know, has been played since Wieniawski's death by no other violinist.

● ▲ ●

Much interest has been aroused here of late by the playing of Laura Helbling, a charming girl of sixteen. She is a wonderfully gifted girl and could become, perhaps, the greatest of all women violinists if she studied and developed properly. She is very poor; she must earn her living, and has little time for practice, hence she is not progressing as she should. She ought to be taken up by some wealthy art lover and given a thorough musical education. Her talent puts that of all other girl violinists I ever heard easily in the shade, but she is yet unfinished.

● ▲ ●

Seldom has a violinist made such an exhibition of himself in Berlin as Johann Kruse, a violinist of considerable reputation, which he owes solely to his being a protégé of Joachim. He was formerly second violin of the Joachim Quartet. He played the Beethoven and Vieuxtemps (D minor) concertos, accompanied by the Philharmonic Orchestra, and Joachim conducted for him.

Joachim has often been teased into conducting for mediocre pupils and friends, but I don't think he ever felt so uncomfortable as on this occasion. All that can be said in praise of Kruse's playing was that it was absolutely bad in every respect.

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Burmester created a furore with the Mendelssohn Concerto and Chaconne recently in a concert given by the new Symphony Orchestra, under Franz von Blon.

● ▲ ●

The young Bohemian violinist, Jean Kubelik, has created such a stir in the violin world that a few words about him will be of interest, especially as I have seen no account of his playing in any American paper as yet.

He came here last winter, hailed, not as a new violin star of the first magnitude, but as a great comet that was too marvelous to be classified. The wonderful successes reported of him were not mere inventions of his Barnum-like manager, either. I know from a friend in Buda-Pesth that people went wild over him there. He was carried out of the concert hall on the shoulders of two men and paraded through the streets. The daily papers devoted editorials to him and generally there was a great commotion.

It was difficult to understand this after hearing him. He scored a big fiasco here with the press. This was unjust, for he is a remarkable youth, a violinist of phenomenal ability. His technic is most extraordinary,

even in these days of technic. He plays, for instance, the Sauret cadenza to the Paganini Concerto, which no one else has played in public; also "God, Save the Queen," which "has not been played since Paganini," as the program announced.

Aside from technic, however, there is not much to be said of him. He has no temperament, his tone is small, and as an artist he is quite unripe.

As for the \$1,000 a night which his manager demands for an American tour, it is simply absurd. One-quarter of that sum would be good pay for him at present.

A stock company was formed in Buda-Pesth last year, with large capital, to push him and make a grand tour of the world. It is not a bad scheme, but it is some five years too premature.

ARTHUR M. ABELL.

Strauss' "Wiener Blut" to Be Presented.

RUDOLPH ARONSON has arranged with Jacob Litt, of the Broadway Theatre, for the production at that playhouse, January 21, of Johann Strauss's posthumous operetta, "Wiener Blut." Miss Amelia Stone, who has been engaged for one of the leading roles, will arrive here from Germany in time for the rehearsals, which begin week after next.

Mr. Aronson, appreciating the success of the competition for naming the "Strauss Greeting Waltz," wishes to offer a prize of \$50 to anyone suggesting an appropriate title for the new operetta. The original German title of the opera, "Wiener Blut," means "Vienna Temperament." The plot of the libretto deals with the infatuation of an Austrian blue blood for the prima-ballerina of the Vienna Opera House. The intricacies of the story bring in romance, politics and intrigue, and a large amount of comedy, on the order of "Die Fledermaus." As the scene is laid on the banks of the Danube it is considered proper that the word "Danube" should be part of the title. This is the only stipulation in the competition. All communications must be addressed "Manager, Strauss operetta, Astor court, room 91, 20 West Thirty-fourth street, New York city." Suggestions will be received up to Christmas Day, and the decision will be made by January 1.

Reception in Honor of Madame Carreno.

ON Saturday afternoon, November 24, a reception was given for Madame Carreno by Mrs. William Loomis at 175 West Fifty-eighth street. Notwithstanding the inclement weather, the spacious rooms were filled with guests who felt much indebted to Mrs. Loomis for giving them an opportunity to have a few words with this great artist, who at once won all hearts by her gracious, cordial manner and charming presence.

One of the attractive features of this memorable day was the singing of a number of part songs by some of the boys and men from St. James' Choir, under the direction of Walter Henry Hall. Others who contributed to the musical program of the afternoon were Mr. and Mrs. Gustav Dannreuther, Miss Goetz, and Victor Harris. Among the guests present were Dr. and Mrs. Safford Perry, Mr. and Mrs. E. K. Rossiter, Mrs. Howard Tracy Cornwell, Miss Amy Fay, Mrs. Henry T. Finck, Dr. and Mrs. John Perry, Mrs. Cary, Mrs. William Perry Northrup, Mrs. Louis Stern, Miss Savage, Mrs. Charles H. Knight, Dr. Woodward, Ulysse Bühler and many others.

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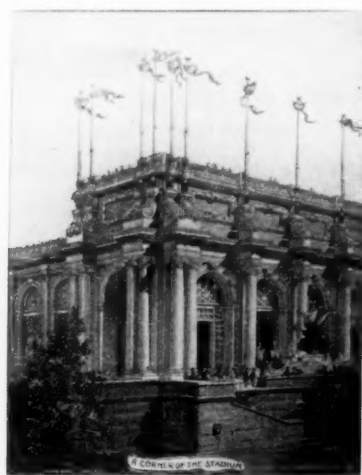
It is expected that the Saengerfest of the North American Saengerbund, which will open in Buffalo on Monday evening, June 24, 1901, will have the largest attendance on record in connection with such an occasion. The prophecy is made that this great musical occasion will bring to Buffalo not less than 50,000 persons. Ordinarily the attendance of singers at these festivals is from 3,000 to 4,000, but it is anticipated that next summer the chorus will number at least 5,000, and with the singers will come thousands of others. The great attendance will, of course, be due to the attractions of the Pan-American Exposition.

The committee in charge of the fest is hard at work in preparation for the great event and a program is being arranged which cannot fail to prove attractive to all lovers of music. Soloists of international reputation will be heard and arrangements have been made for an orchestra of over 100 men, composed of the best orchestral musicians the country affords.

The first evening of the fest will be devoted to a reception of a musical-social character. For the entertainment of visitors there will be orchestral music and singing by a reception chorus, consisting of the massed male choruses of Buffalo and unattached male singers of that city. It is hoped to have a chorus of from 400 to 500 of these singers. An interesting feature of the occasion will be the presentation to the local societies of the flag of the Saengerbund, of which Buffalo will be the custodian until the next Saengerfest is held, in 1902. For the purpose of defraying the expenses of the fest, which, of course, will be quite large, a company has been formed by Buffalo music lovers with a capital stock of \$40,000, divided into

ness with which this stock is being taken augurs well for the success of the festival in this important respect. In connection with the Saengerfest, it is planned to have concerts by choruses of children. These choruses will be under the direction of Joseph Mischka and Charles F. Hager. Chairman F. C. M. Lautz and his assistants on the committee in charge of this great festival are working hard to

cial buildings are grouped and which are to be profusely adorned with statuary and fountains and floral features. The beauty of the architecture of this building and the splendid sculptural features it will possess, will make it an object of general admiration. It is now well along toward completion. Its architecture is a free treatment of the Spanish renaissance, and the building is octagonal in form with



1,600 shares of \$25 each. This is called the Buffalo Saengerfest Company. Each share of stock entitles the holder to two season tickets, admitting him to all concerts and entertainments of the Saengerfest and also to a pro rata share of the proceeds of the concert sale of seats and concessions in connection with the great musical festival. The readi-

make it the most notable occasion of the kind which history records.

The occurrence of this festival during the progress of the Exposition will afford a splendid opportunity to music lovers to enjoy the concerts and festivities of the Saengerfest, and at the same time avail themselves of the privilege of visiting the Exposition. Though the fest is not to be held on the Exposition grounds, it will be but a short distance from the grounds to the large armory of the Seventy-fourth Regiment, where the principal concerts of the fest will be given, and the musical program at the Exposition grounds will be arranged with reference to this leading musical event. Attendants at the Saengerfest will be anxious to hear the recitals to be given on the great organ in the Music Temple by the leading organists of the world. Indeed, they will find the musical attractions of the Exposition, as well as those of the Saengerfest, well worth their attention. Recitals upon the organ, which is being built at a cost of \$10,000, will be given twice daily during the Exposition season. Concerts by the leading instrumental organizations of the American continent and Europe will be given also every day during the progress of the Exposition in the Music Temple, and from the band stands in the Esplanade, Plaza and other parts of the grounds. Among the bands which will play during the Exposition will be the ever popular Sousa's Band, the great Mexican Band, with its 100 musicians, all on horseback, and many other musical organizations of wide repute. It is probable that there will also be music by children's choruses in the Stadium during the progress of the Exposition on such patriotic days as Memorial Day and Fourth of July.

The architects who planned the Pan-American Exposition showed that they realized the value of giving music a prominent place in the Exposition scheme by locating the Temple of Music on a most conspicuous site at the corner of the Esplanade and the Court of Fountains, the two great intersecting courts of the Exposition, about which the prin-

pavilions at the corners. The grand entrance is at the corner of the Esplanade and the Court of Fountains.

Upon the façades are richly ornamented colonnades, and between the galleries are large window openings and ornamental panels, bearing portrait busts of famous composers. The cornice, frieze and balustrade are of elaborate composition, the latter carrying tablets bearing names that are familiar to the musical world. A dome whose crown is 136 feet above grade and whose interior is brilliant with golden tints and other rich hues, gives an imposing finish to the building. Star-shaped windows in the drum of the dome admit abundant light to the large auditorium. This and the balconies opening out from it will afford a seating



capacity of 2,000. The interior decorations of the Temple of Music will be especially fine and appropriate to the purpose of the building. A series of eight massive piers sustains the dome, and large arches between the piers open into the gallery, into the main entrance, and to the stage. Over each of these large arches will be a cartouch bearing

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The sculpture in staff for this building will greatly enhance its beauty, and some of the best known sculptors of the United States are now at work designing the models from which the figures in staff are made. A glimpse at some of these models reveals the artistic value which the groups in the finished form will possess. For instance, a group typifying Lyric Music, by Isidore Konti, of New York, illustrates "The Song of Love Inspired by Amor," and shows three figures in poses of exquisite grace. Another group by Konti has for its subject Religious Music, and illustrates "Saint Cecilia Inspired by Angels." It is a beautiful theme, handled in a masterly fashion. The figure and face of the angel combine majesty and gentleness in a marvelous degree, and the face and attitude of the patroness of Sacred Music express a holy love of the divine art which has inspired so many soul-uplifting creations.

In contrast to this theme are the groups illustrating gay music and dance music by the same sculptor, the figures of little children used in other groups, and those of classic character designed to typify heroic music. Indeed, it is not too much to say that the sculpture of this magnificent Temple of Music will be a delightful surprise to lovers of both music and the fine arts, and will deepen in all who will visit the Pan-American the appreciation of the important sphere occupied by this great branch of human activity and genius.

EDWARD HALE BRUSH.

Innes Captures Omaha.

THE two Innes performances Sunday were a testimonial to that genial conductor of his hold upon the good will of the city. The great Coliseum, which engulfs its hundreds with little effect upon the interior void, bore a well filled appearance. Although the programs were not framed with any view to the day's significance, there were nevertheless many religious classics interspersed as artistic missionaries. The numbers which received the most hearty evidence of approval were the cornet solo by Kryl in the afternoon and the vocal offering of Madame Noldi in the evening. The soprano singer's rendering of "Last Rose of Summer" was a glorification of that sweet and simple ballad.

The interior of the Coliseum rivaled the pomp and show of Ak-Sar-Ben festivities, but the inefficiency of the building for its purpose was only too plainly evident. With a draught assailing him from the rear and the words of the soloist coming to him but faintly in the great angular space the average citizen read a potent object lesson on the need of an auditorium.

The attendance at the four performances was a sufficient assurance to Mr. Innes to make certain another and more speedy coming, for although the vacant seats predominated at the Saturday matinee, the following performances more than made up the deficiency. The conductor feels that he has once again established a hearty friendship with the people of Omaha, and hopes to be present as the opening attraction at the opening of the auditorium.

The band is on its way East, Nebraska having been the objective point, and will probably double the 7,000 miles traveled so far this season before it reaches New York. In April the musicians will play at the opening of the Exposition in Scotland, returning for the summer season at its own auditorium at Atlantic City.

In these columns enough has been said about Innes and

his men to show that their work is heartily indorsed as being such as leaves a good taste on one's musical palate. Innes is uncompromising in regard to his standard of concert music, and his concerts here have been of positive educational value. It was noticeable that audiences of artistic and intelligently interested listeners greeted the band, and were not apparently disappointed by not hearing the music which appeals to vitiated or unformed tastes.

At the afternoon concert Miss Frances Boyden was in splendid voice. Her simplicity and sincerity of manner are as attractive as her emotional features and her fresh and beautiful voice. Her tones are poised with the most satisfying delicacy of accuracy. Her upper quality is ideal and the tone production throughout is convincing and not spectacular; artistic, full of color and not lacking in intensity. Signor Alberti pleased the people as usual and was in good voice. Why does he not sing "The Palms" in English? Imagine hearing "Ben Bolt" in French, or the long meter doxology in Russian! Alberti can sing English and can do it well and "The Palms" is a solo of household familiarity. Apropos of singing in English, the tenor, Signor Zarni, made a decided hit by singing for an encore "Because." It was a novel idea. The ballad is a catchy one and his enunciation was understood.

The Liszt Polonaise by the band was a great achievement, thrilling in its development and in its thunderous crescendos and sforzandos and played as by "those having authority." Here the perfection of the band's ensemble is conclusively set forth. The brass section of the Innes forces strikes one as ponderous rather than flaring—a desirable effect, and one seldom noticed in other bands.

The "Prince Charming" March is a reincarnation of "Love Is King," the march that made a hit at the Trans-Mississippi Exposition.

Kryl, the cornetist, is a wonder in reality. He produces a good tone in four distinct "registers," if one may borrow the term from the vocal side of the art.—Omaha Daily Bee, December 3, 1900.

Jean Gerardy's Tour.

JEAN GERARDY, the Belgian 'cellist, inaugurated his American tour on Thursday evening of last week at Albany. In rapid succession he will visit all the large cities of the United States and Mexico. On Monday afternoon, December 17, he will be heard in recital in Mendelssohn Hall, and already there has been a gratifying inquiry for seats. The demand for Gerardy's services from musical societies and orchestras throughout the country has proven highly gratifying to his manager, Charles L. Young. It is Mr. Young's intention to surround Gerardy with celebrated assisting talent, and no expense has been spared to make the famed 'cellist's present visit to America one that will prove even more memorable than his earlier visit. No better evidence could possibly be given of Gerardy's popularity with New York's Four Hundred than the many applications received for his services. On Sunday evening he gave a private recital at the residence of William C. Whitney. There was a brilliant assemblage, and Gerardy's program was well varied.

Gerard-Thiers.

Albert Gerard-Thiers made a great success at the Chaminade concert held at Williamsport, Pa., last week. On the night following the concert he delivered his lecture, "The Technic of Musical Expression," before a large and appreciative audience.

Mme. Caroline Gardner Clarke.

TWICE during last week, once as a gracious hostess and again as an artistic singer, Mme. Caroline Gardner Clarke appeared before fashionable New York assemblies at the Waldorf-Astoria. Tuesday afternoon, December 4, Madame Clarke gave a reception in the East Room of the famous hostelry. Very few of the invited remained away. At this function the charming singer shone as a graceful hostess, extending to each guest the sincere welcome that puts one instantly at ease and in a mood for social intercourse.

Thursday afternoon Madame Clarke sang at a recital in the small ballroom of the hotel. Again she was greeted by an audience in evident sympathy with her elevated artistic endeavors. Two of her four selections, "Good to Forgive" and "Love," are poems by Robert Browning, and the musical settings are by Clara Kathleen Rogers. It is in such intellectual musical efforts that Madame Clarke appeals to awakened music lovers. Her clear enunciation of the text, added to her vocal skill and musical perceptions, makes her art authoritative, viewed from every standpoint.

Madame Clarke's second group for Thursday included "For Love Is Blind" (old German); "An Irish Love Song," words by Robert Underwood Johnson and music by Clara Kathleen Rogers; and one song in the old English style, "The Stars Are With the Voyager."

During her visit in New York, Madame Clarke has been the recipient of many social honors, dinners, teas and receptions, arranged in her honor. She sang for several managers, and, as these were favorably impressed, she will be heard often in New York. In January she sings here in a concert, and in February the singer will give a recital at the Waldorf-Astoria. As Madame Clarke's voice is a rich, dramatic soprano, covering the wide range possible only for that kind of voice, she is capable of presenting a varied and extensive repertory of songs and arias in all schools.

Harvey Worthington Loomis accompanied for Madame Clarke.

Ogden-Crane Musicales.

MADAME OGDEN-CRANE gave an "Afternoon Musical and Japanese Tea" last Wednesday at her studio, 3 East Fourteenth street. The pupils who assisted appeared in picturesque Japanese attire and sang unusually well. Madame Ogden-Crane made a few remarks before opening the program for the afternoon. The teacher herself was persuaded to sing, and she selected "A Song of Triumph," and sang it in convincing style. Vocal numbers were contributed by the Misses Burhaus and Monroe, Mrs. McCowan, Mrs. Roth, Miss Gilbert, Miss Shaefer, Miss Ester, Miss Weigold, William George and Mr. Gaffney, all pupils of Madame Ogden-Crane.

Sarah King Peck.

Monday, November 26, Miss Peck was the soloist at a concert of the Bronx Chorus of the People's Choral Union. She sang the solo part in the Bruch "Jubilate Amen," and later the Liszt "Loreley," with orchestra. After the latter she was obliged to respond to continuous applause, singing Denza's "May Morning," after which she received such an ovation that, bowing several times, she had to repeat the encore.

Among Miss Peck's engagements for the near future is the "Messiah" and Spohr's "Last Judgment."

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, Ill., December 8, 1900

THE seventh afternoon rehearsal, December 7, and evening of December 8, of the Chicago Orchestra, commemorates the eleventh anniversary of the Auditorium, which occurred December 9, 1899. The program included:

Symphony No. 3, F major, op. 90.....Brahms
Concerto for two violins, D minor.....Bach
Symphonic Poem, Vysehrad.....Smetana
Norwegian Rhapsody.....Lalo
Selections from Tannhäuser.....Wagner

The announcement of the two leading violinists of the orchestra, L. Kramer and E. Bare, as the executants of Bach's great Concerto for the violin is assurance that the interpretation was thorough from both technical and musical standpoints. This violin concerto, so full of difficult passages and which was executed in such a masterly manner, well earned for the soloists the repeated applause which greeted them at the close.

Selections from "Tannhäuser," which Mr. Thomas had procured from Europe a manuscript copy of, as originally written by Wagner and which has never been printed, was one of the interesting numbers. The version now in common use of the introduction to the third act of "Tannhäuser" is but a curtailment of the original form of this composition, to which Wagner gave the title "Tannhäuser's Pilgrimage."

Mr. Thomas' arrangement of selections from "Tannhäuser" was full of beautiful harmonies and delicate climaxes, which makes it a work very beautiful for orchestral work, but not so well suited to opera.

The eighth concert of afternoon December 14 and evening of December 15 will be the second concert of the Beethoven cycle.

Symphony No. 4, B flat, op. 60.....1806
Concerto for violin, D major, op. 61.....1806
Overture, Coriolanus, C minor, op. 62.....1807
Symphony No. 5, C minor, op. 67.....1807

The violin concerto will be interpreted by Fritz Kreisler, the young Australian violinist, who is now engaged upon his second tour of this country. As a lad of fourteen this player visited America in company with the eminent pianist Moriz Rosenthal, making a deep impression even at that early age. He is now about twenty-five years of age, and is looked upon as being among the foremost violinists of the day, having achieved a remarkable success last season with the leading orchestras of Germany.

The first of Mendelssohn's oratorios has been omitted

so long, owing to the unusual popularity in Chicago of the next interesting work of this composer, "Elijah," that the announcement that the Apollo Club would open their season with "St. Paul" was received with much satisfaction. As long ago as 1890 a first portion of this oratorio was given in Chicago by the Apollo Club, the chorus at that time not being equal to the work either in numbers or quality. The Apollo Club, educationally, is one of Chicago's strongest factors in music, and much credit is due to Conductor Wild, who has labored long and faithfully to finally accomplish the very creditable manner in which this large body of singers usually give the ensemble portions of a work.

It also was easily discernible to the most obtuse that chorus, soloists and orchestra were not permeated with the most perfect harmonic congeniality. This was noticeable in "The Messiah," when the orchestra played in an indifferent sort of way, which plainly said: "This is only child's play for us compared with the symphonic work at orchestra concerts." This may be so—a fact which those who enjoy the delightful Chicago Orchestra concerts are well aware; but one would prefer the fact demonstrated in some other way. Soloists do not altogether enjoy—instead of phrasing, shading and expressing to the best of their ability the noble thought expressed in the music of a grand work—to be constantly hampered by following, as it were, the accompaniment instead of the director. "St. Paul" is an oratorio replete with wonderful possibilities that can thrill one with the strength of its dramatic intensity.

Miss Effie Stewart gave the beautiful aria, "Jerusalem, Thou that Killest the Prophets," in a decidedly artistic manner, and demonstrated in this, as well as the numerous trying recitatives, that the selection of soloist for this part of the work was well chosen. There is hardly sufficient work in "St. Paul" to do justice to this artist's capabilities; but she succeeded in doing away with the monotony that is the usual result in the many and frequent short recitatives by her intelligent phrasing and dramatic expression. "I Will Sing of Thy Great Mercies, O Lord," was given smoothly, but slightly hurried in tempo.

Miss Crawford has a voice of most pleasing quality and good range. Her interpretation of the familiar and ever popular aria, "The Lord Is Mindful of His Own," was given with much sincerity and expression.

Mr. Rieger, tenor, pleased the audience with his singing of "Be Thou Faithful." Mr. Walker has a most pleasing

basso, but there was a carelessness in his singing one does not enjoy, especially when the work is oratorio.

The Apollo Club, under the direction of Mr. Wild, will give Handel's oratorio, "The Messiah," at the Auditorium Thursday evening, December 20, 1900. Soloists: Mrs. Minnie Fish Griffin, soprano; Mrs. Annie Rommeiss Thacker, contralto; Charles Humphrey, tenor; William Ludwig, bass.

A part song concert will occur February 18, 1901, with this program:

Lead, Kindly Light.....West
Legend.....Tschakowsky
Stars of a Summer Night.....Smart
Two Maidens.....Lutkin
(Dedicated to the Apollo Club.)
The Return of Spring.....Otis
(Dedicated to the Apollo Club.)
Motet.....Weidig
(Dedicated to the Apollo Club.)
O Hush Thee.....Little
O My Love.....Hawley
The Lost Chord.....Sullivan-Brewer
Te Deum.....Berlioz
Hiawatha's Wedding Feast.....Coleridge-Taylor
Soloist, M. Charles Gauthier.
Chicago Orchestra.

In addition to the regular Apollo Club Chorus, a boys' chorus of 300 voices from the Episcopal choirs of Chicago will also take part in the "Te Deum."

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Madame Bloomfield-Zeissler, the expression of whose face, even to a stranger, shows so much sensitiveness, must have felt the influence of the sympathetic audience, composed of old friends in music and new friends to be, that greeted her at Central Music Hall Wednesday evening, December 5. There is little at this late day to be written of a generally acknowledged artist and favorite.

While playing she seems utterly absorbed with musical thoughts, and also seems to enjoy the reading of a work as much as those who are listening to her. There is recognized at once true artistic greatness in one who has the ability and talent to bring out in music the strength, force and dramatic expression and at the same time delicate phrases that appeal so plaintively to one's heart—the power of giving in the language of Schubert-Liszt a reading of the "Erl King," which tells the story as plainly and with greater soul stirring effect than the simple, beautiful words of Goethe's poem. There was an audacious certainty and daring in the Valse Caprice of Rubinstein and a sweet, womanly tenderness in some of the Chopin numbers; and the cheerful, happy spirit of Schubert's "Hark, Hark, the Lark," and the clear technic of Grieg's variations on a Norwegian melody, which fully demonstrated the versatility of this well-known artist.

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Comparisons may sometimes be odious, but not when it is between the past and present work of the Castle Square Opera Company. The constant improvement in scenic effects, chorus, artists and performance of the whole work is easily discernible to the most uninterested observer; demonstrating that they have quickly seized all available opportunities for advancement. Ending the week December 8, this company has given 546 performances.

Although all one company, the principals of the St. Louis Company are the Grand Opera section. In Chicago, as Leonora in "Trovatore," Miss Eleanor Kent made her debut upon the operatic stage. Miss Kent is a San Francisco girl and has spent a number of years in Paris as a student, receiving her instructions from Victor Capoul. She has a fresh voice, agreeable in quality and well controlled. Miss Gertrude Rennyson is another new principal added to the Castle Square Company this season in



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Chicago, although well known on the concert stage. She is a native of Philadelphia and also finished her studies abroad.

Another who made his first appearance in Chicago in the opera "Trovatore" is Francis Rogers, a new and promising baritone. He has appeared a few times in opera in St. Louis. He is a Harvard graduate and well known to the concert stage in the East. In 1890 he sang in Chicago as one of the Harvard Glee Club. Mr. Rogers only recently returned from a four years' sojourn abroad, where he studied in Italy, Paris and London.

Wm. Wegener, another principal of this company, was formerly the tenor of the Sinai choir of Dr. Hirsch's Temple. His second appearance in grand opera was as Manrico in "Trovatore."

The following week "Martha" will be given. During the week of December 17 there will be no performances at the Studebaker, the management of the Castle Square Company desiring to give the singers a much needed midwinter rest. The days of that week will, however, be devoted to preparation of Smith and De Koven's light opera, "Rob Roy," which will be presented the week of December 24 (Christmas Eve). "Princess Bonnie" is announced for New Year's week.

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The song and piano recital given in University Hall, Fine Arts Building, December 4, served as a public introduction to Chicago of Miss Carolyn Louise Willard, the pianist. Miss Willard was assisted by Mrs. Lillian French Reed, soprano, who proved a most agreeable accession to the entertainment. The program contained the following interesting and diversified selections:

Faschingschwank aus Wien.....	Schumann
Cantilena from Cinq Mars.....	Gounod
Rondo a Capriccio.....	Beethoven
(The rage over the lost Groschen vented in a caprice.)	
Intermezzo, op. 117, No. 1.....	Brahms
Rhapsodie, op. 79, No. 2.....	Brahms
Madrigal.....	Chaminade
Cradle Song.....	Tschaikowsky
Before the Daybreak.....	Nevin
Sing Heigho!.....	Henschel
In Autumn.....	Moszkowski
Three Preludes.....	Chopin
G minor, F major, F minor.	
Scherzo, B minor.	
Ich Liebe Dich.....	Foerster
Wienlied.....	Schubert
Waldeggesprach.....	Schumann
Herzens-Frühling.....	Von Wicke

In spite of nervousness, which retarded the best efforts of Miss Willard, one could readily see from the style of reading and manner of producing tones that she is a serious and conscientious student. Her technic hardly seemed equal to her intuitive correctness in version.

Although not fully equal to some of the selections given, a clear tone with warmth and variety in production easily gave the impression that with due amount of experience and further serious study there were possibilities of satisfactory improvement and capabilities, hardly more than discernible at present.

Mrs. Lillian French Reed has a warm, rich, sympathetic voice, and is delightfully artistic in some of her selections.

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The two recitals of Mme. Teresa Carreño in University Hall, Fine Arts Building, gave the talented artist an opportunity to demonstrate to the fullest extent her musical individuality, taste, style and strength in execution. The program, afternoon of December 6, was:

Fantaisie in C minor.....	Mozart
Sonata, op. 31, No. 3.....	Beethoven
Nocturne, op. 62, No. 1.....	Chopin
Barcarolle.....	Chopin
Etude, A flat.....	Chopin
Scherzo, op. 31.....	Chopin
Fantaisie in C major.....	Schumann
Sei Mir Gegrusst.....	Schubert-Liszt
Du Bist Die Ruhe.....	Schubert-Liszt
Standchen von Shakespeare.....	Schubert-Liszt
Erlkönig.....	Schubert-Liszt

and evening December 10:

Sonata, op. 109.....	Beethoven
Sonata in B minor.....	Chopin
Symphonische Etuden.....	Schumann
Impromptu, op. 90, No. 3.....	Schubert
Soirée de Vienne, No. 6.....	Schubert-Liszt
Marche Militaire.....	Schubert-Liszt

To these, by the way of encore number, Madame Carreño added Chopin's Berceuse, the Chopin G flat Etude in octaves and the familiar waltz of her own composition.

In a program of this kind Madame Carreño found abundant opportunity for the display of qualities of authority, repose and strongly marked individuality. This was particularly noticeable in the Mozart Fantaisie. There are few men pianists who could succeed better in producing the orchestral effect of the Chopin Scherzo or the "Erl King," which was given with a power and volume of tone which tested to the utmost the capacity of the piano. Power of this kind Madame Carreño uses intelligently.

In the lighter numbers, notably the Berceuse, there seemed to be a restraint and seriousness, but while wonderful in execution, it seemed mechanical, and one missed a sympathetic warmth and delicate coloring that are possible in many of the compositions which were given.

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Hannah & Hamlin's fifth popular concert really proved one of the most interesting of the series. Bicknell Young began the program with a selection from a lecture recital on "Ballads and Ballad Singing," first briefly sketching the evolution of the ballad from the lays sung by the old minstrels, and illustrating the advancement from time to time by singing a number of old English ballads written during the sixteenth and seventeenth centuries. The texts and wholesome natural melodies of the old songs, with their peculiar rhythm and simple marked accompaniments, were most enjoyable. Mr. Young sang them with an ease and smoothness of tone production and clear enunciation. We must not forget to mention the delicate and beautiful manner in which Mrs. Young accompanied her husband on the piano.

Mrs. Bollman, whose voice is a light soprano of unusual beauty and purity in the upper register, is well schooled, and exhibits many evidences of taste and musical temperament.

Lloyd Simonson is a manly little fellow and the possessor of a soprano voice sweet and of a sympathetic quality. The following artists will appear at the sixth popular concert, Tuesday afternoon, December 11: Gertrude Judd, soprano; Ella Pierson Kirkham, alto; Frank King Clark, basso; Leopold Kramer, violinist, and Hans

S. Liné, George L. Backus and Arthur Dunham, accompanists, with this program:

Viatique.....	Chaminade
Nebel.....	Stange
Mir Traumte von einem Königs Kind.....	Hartman
A Ballad of Trees and the Master.....	Chadwick
Two Grenadiers.....	Schumann

Mr. Clark.

Die Mainacht.....	Brahms
L'Esclave.....	Lalo
Before the Daybreak.....	Nevin
In Blossom Time.....	Needham

Mrs. Kirkham.

Introduction and Rondo Capriccioso.....	Saint-Saëns
Cavatina.....	Lauterbach
Madrigale.....	Simonetti

Mr. Kramer.

Vilanelle.....	Wekerlin
Petites Roses.....	Cesek
Sunshine Song.....	Grieg
Who'll Buy My Lavender?.....	German
Snowflakes.....	Ruifrok
Spring.....	Henschel

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At the fourth popular concert given by Hannah & Hamlin, Mr. Steindel's performance of the Bach-Gounod "Ave Maria," the Bach air from the D major suite, Boccherini's Menuet, Lindner's Tarantelle, was in each instance a revelation of all that is best in artistic music and something to carry away with us through the busy turmoil of everyday life to make us grow stronger and better. Mr. Steindel accompanied her husband on the piano in that delicate, true manner so unusual and yet so satisfactory. One might mention the congenial and homelike group the two musicians made at piano and 'cello, but this would be a departure from our subject—the concerts—nevertheless, there were many in the audience who appreciated the pleasant picture.

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Dr. and Mrs. L. H. Watson and Miss Lunt, Sunday evening, December 9, at 8 o'clock, at their residence, 297 East Indiana street, gave a most delightful evening to a very congenial company of musicians and other distinguished professional people.

"Enoch Arden," melodrama by Richard Strauss, of its kind is one of the most unique works in existence, and this was its first hearing in this country. Mrs. Watson's first intention was to give so important a work a public hearing at University Hall, Fine Arts Building, but was persuaded by many of her colleagues to defer this until after the holidays. And so its first presentation was given in this most intimate fashion.

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The Mendelssohn Club, which recently inaugurated its seventh series of performances at Central Music Hall, was one of the most pleasurable events of the musical season, and, in spite of the inclement weather, the large hall was well filled.

The program included Mohr's "At the Altar of Death," Pettijohn's "Sleep, L'il Chile," Brueschweiler's "Morning," six ancient Netherlands folksongs, arranged by Kremser; Geibel's waltz, "Life of Youth"; Richard Strauss' "Love," and Mendelssohn's "Waken, Lords and Ladies Gay." Both in strength, richness and delicacy of tone, the organization shows the result of careful and intelligent directing.

The incidental solos to the maennerchor numbers were given an admirable interpretation by Raphael S. Drott and Walter Root, tenors, and W. F. Holcombe, baritone. Mr.

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Root, Mr. Bason, Dr. Williams and Mr. Holcombe sang the incidental quartet.

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The Willard-Weakley Combination has just completed a very successful tour, including Sioux City, Ia.; Denison, Dallas, Bonham, Sherman, Fort Worth, Houston and Waco, Tex. Madame Willard was ably assisted by Mrs. Weakley. The program of the harp and song recital contained the following numbers:

Open Thy Lattice (with harp accompaniment).....	Gregh
Mmes. Weakley and Willard.	
Patrouille (with bugle calls).....	Hasselmann
Madame Willard.	
Nobil Signor (Les Huguenots).....	Meyerbeer
Mrs. Weakley.	
The Nun's Prayer.....	Oberthür
Minuet.....	Gilda Ruta
Madame Willard.	
Serenade from Captive Memories.....	Nevin
Beloved, It Is Morn.....	Aylward
Mrs. Weakley.	
Song Without Words.....	Dubez
Madame Willard.	
The Sands o' Dee.....	Clay
Husheen.....	Needham
A Lesson with a Fan.....	D'Hardelot
Mrs. Weakley.	
A Dream of Bygone Days.....	Oberthür
Madame Willard.	

They appeared before the Springfield Musical Club, Springfield, Mo., on December 13, and there, the same as at other preceding engagements, Mesdames Willard and Weakley met with the most flattering reception. They also have dates pending in Cleveland, Atlanta, Ga., and Jacksonville, Fla., and many other prominent points.

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At Oberlin Conservatory of Music the first of a series of artist recitals will be given in Warner Concert Hall Friday evening, February 2, 1901. This piano recital, by Carolyn Louise Willard, will have for a program:

Chromatic Fantaisie and Fugue.....	Bach
End of the Song.....	Schumann
Troubled Dreams.....	Schumann
Intermezzo, op. 117, No. 1.....	Brahms
Concert Etude in D minor.....	Rubinstein
Praeludium in E minor.....	Mendelssohn
To a Water Lily.....	MacDowell
From an Indian Lodge.....	MacDowell
Will o' the Wisp.....	Jensen
Valse Caprice.....	Tschaikowsky
Duo, Repos d'Amour.....	Henselt
Eighth Rhapsody.....	Liszt

Her readings are always intelligent and sympathetic, and her choice of works well considered.

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The Sherwood interpretation classes for advanced players are of great intellectual value in teaching one to think and discover the beautiful and true meaning of the thoughts expressed in music. The next meeting of this club occurs December 14, the program being as follows: SEVENTH SEASON, THIRD MUSICAL, DECEMBER 14, 1900. Assisted by Walfried Singer, harpist Thomas Orchestra.

Solfeggio.....	P. E. Bach
Scherzino.....	Moszkowski
Master Francis Moore.	
Kammenoi-Ostrow, No. 22.....	Rubinstein
Gnomen-Reigen.....	Liszt
Miss Jane Mars Watermann.	
Du Bist die Ruh.....	Schubert-Liszt
Toccata.....	Foot
Miss Frank Blymyer.	
Liebestraum (Nocturne, No. 2).....	Liszt
March, D flat.....	Hollaender
Miss Mary Storrs.	
Reverie.....	Schutt
Maiden's Wish.....	Chopin-Liszt
Scherzo, op. 31.....	Chopin
Miss Bertha Stevens.	
Danse de Fees.....	Godefrid
Walfried Singer.	
Prelude and Fugue, G minor (from Well-Tempered Clavichord).....	Bach
Preludes, op. 28, Nos. 1, 3, 4, 7, 16, 23 and 24.....	Chopin
Polonaise in E.....	Liszt
William H. Sherwood.	

There seems to be a greater interest shown in these classes than ever before. This is the seventh year of the

club's existence. One of the objects of the club is to make members better acquainted and to create a social as well as musical atmosphere.

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The pianist-composer, Ernst Von Dohnányi, will be heard in two recitals to be given at University Hall, Fine Arts Building, Thursday evening, January 10, and Saturday afternoon, January 12.

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The studio of Miss Emma E. Clark, Fine Arts Building, on the occasion of the musical recently given, was filled to its utmost capacity by those who know well the pleasure of one of her musical evenings.

Edwin C. Rowdon, baritone, gave the song cycle "Eliand." The whole rendition of the cycle was given in an artistic manner and with a diversity of interpretations suitable to each number. Mr. Rowdon has a voice of most pleasing quality, of good range, thoroughly cultivated and under perfect control. The German accent was universally pure in singing, and the short explanatory remarks before each song of the cycle were given in an easy and natural manner.

The guests were then entertained by selections for the violin given by Herman Brown, of the Chicago Orchestra. Chopin's Nocturne, op. 27, and Wieniawski's Mazurka. Each number was listened to with interest and pleasure, as the interpretation and execution were good throughout.

Miss Nettie Leona Fay proved to be a most reliable accompanist for voice as well as for the violin.

Mr. Rowdon sang at Wicker Park Hall, December 7, the "Erl King," "Father O'Flynn" and "King Charles."

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Francis S. Moore gave an organ recital at the First Presbyterian Church, corner Twenty-first street and Indiana avenue, Sunday afternoon, December 9. He was assisted by Arthur Burton, baritone.

The large audience was most delightfully entertained. The carefully selected program consisted of the following numbers:

March Nuptial.....	Bossi
Elevation.....	Guilmant
Three Roses Red.....	Norris
Thou Art Like Unto a Flower.....	Smith
Allegretto, op. 63.....	Volkman
Pastorale in E.....	Lemare
Fugue in C minor.....	Bach
Adagio.....	Saint-Saëns
It Is Enough (from Elijah).....	Mendelssohn-Bartholdi
Capriccio.....	Lemaigre
Holy Night.....	Buck

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Thursday evening, December 6, Mrs. George A. Coe, of the Northwestern University (Evanston, Ill.) School of Music gave a historical lecture on primitive music at Music Hall, Orington avenue and University place. The subjects, "The Beginning of Music" and "Music of the Hindus, American Indians and Chinese," were accompanied by illustrations. The program was:

Omaha Prayer for Clear Weather.	
Hindustani Melody.	
The Mother's Vow (Dakota).	
Vancouver Cannibal Song.	
Cherokee Cradle Song.	
Children's Song.	
Funeral Song.	
Two Scapling Songs.	Omaha.
Sorrow for Slain.	
Horse Mystery Song.	
Prayer.	
The Approach of the War Gods (Navaho).	
First movement of Chinese Suite, Aladdin.....	Kelley
Mrs. Coe and Miss Grace Ericson.	
Yosakri (Japanese Folksong).....	
The Lady Picking Mulberries.....	Kelley
(Written on Chinese scales.)	
Miss Irene Snyder.	
Miniatures in Chinese Colors.....	Lillian Stetson Miller
Sounds from a Tea House.	
A String of Lanterns.	
Mrs. Coe.	

The second of the faculty series of historical lectures and recitals will be given by Arne Oldberg on Wednes-

day afternoon, December 12, at 4 o'clock, and will consist of a Bach program. The second chamber music recital will be given on Friday evening, December 21, with a Brahms program.

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The lecture on "Bayreuth," by Mrs. Charles Rhodes, gave members and patrons of the Amateur Musical Club a decidedly instructive and interesting afternoon.

A succession of stereopticon views of Nuremberg, Bavarian palaces and scenes from the different Wagner operas made the description given in the lecture all the more realistic. Behind the scenes introductions of different motifs from the music dramas were played. This also should have added to the general interest of the lecture, but on the contrary, the 'cello, violin, piano and flute not being prompt in attack or in proper time for the subject referred to, and a discrepancy in regard to harmony of pitch, really detracted from the general interest of the musical lecture.

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The second of Theodore Spiering's recitals, December 15, at University Hall, Fine Arts Building, had a most interesting program, including:

Fantaisie, op. 131.....	Schumann
Chaconne for violin alone.....	Bach
Barcarolle.....	Ondrick
Hungarian Dances, Nos. 9 and 10, E minor and G major.....	Brahms-Joachim

Of the works performed, the Schumann Fantaisie proved of great importance for a Chicago audience, as it is a work which few violinists have in their repertory. It is one of the later works of the composer, and we believe, if memory serves aright, that this work has only been given in Chicago once before, and that time also by Mr. Spiering, at one of the Chicago Orchestral concerts, in February, 1893.

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In the annual Xmas performance of Händel's "Messiah," Mrs. Annie Rommeis-Thacker has been engaged by the Apollo Musical Club to sing the contralto part in the place of Mrs. A. B. Jordan, who was originally announced for the place.

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And here we add, just as a bit of musical gossip, that Victorien Sardou is to supply the text for the new opera, "The Barbarians," which new opera Camille Saint-Saëns is preparing.

The Verdi number of the *La Scena Illustrata*, of Florence, Italy, is a most fitting tribute to the composer Giuseppe Verdi, who has passed his eighty-seventh birthday. Illustrations of scenes from his operas "Othello" and "Aida," and two of his wives, occupy full pages, while scenes of many other of his operas form the headings of each page. The contents are devoted to graceful and historical tributes to the composer from distinguished personages of international reputation in letters, music and art. In color the publication is a dainty symphony in green.

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To Manager Newmann we owe many of the delightful musicales, concerts and recitals of this season. Two very interesting recitals will occur the evening of December 13 and afternoon of December 15 at Central Music Hall by Miss Leonora Jackson, the popular violinist, and Harold Bauer, the eminent pianist.

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At the testimonial concert given for C. A. Weiss, organist of St. Paul's Church, the selections for organ were among the most enjoyable numbers of the evening, especially the organ solo Concerto in G minor, Händel, with cadence by Wm. Middleschulte.

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Madame Sembrich and her company, it is said, will give one concert in Central Music Hall February 25.

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The musical talk of Mrs. Raymond Brown, given December 10, in Fine Arts Building, upon the "Rheingold,"



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was decidedly interesting to those who enjoy the opera. The rest of the series and subjects will be "The Walküre," December 13; "Siegfried," December 17; "Götterdämmerung," December 19. To have a thorough appreciation of the beauties of the Nibelungen Ring one should hear the whole course.

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From San Francisco comes the news of a bright little girl of ten years, Myrie Bunn, who has a wonderfully sweet soprano voice and exceptional talent. It was further asserted, as a source of congratulation, that she had signed for a long concert engagement. Is there no society for the prevention of cruelty to animals—human animals in San Francisco?

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Max Heinrich will give the second and third of a series of song recitals January 7 and February 4 in University Hall, Fine Arts Building. The second of his intellectual singing lessons, "The Proper Means to Artistic Accomplishment," had for demonstration:

Vanne, sorelle ingrata.....Handel
Si t'amo, o cara.....Handel
Miss Margaret Easter.
Oh, Sleep, Why Dost Thou Leave Me (from Semele).....Handel
Arietta.....Pergolesi
Le Violette.....Scarlatti
Mrs. A. F. Callahan.
O Golgotha, Unhappy Golgotha (from St. Matthew Passion).....Bach
Pupille sdegnose.....Handel
Epio, diro, tu sei.....Handel
Miss Julia Heinrich.
Mentre ti lascio (concert aria).....Mozart
Max Heinrich.

In Wednesday's lesson Mr. Heinrich will be assisted by three of his pupils, Mrs. F. A. Callahan, Miss Margaret Easter and Miss Julia Heinrich, who will demonstrate the lesson with arias from Handel, Bach, Scarlatti and Mozart. Five lessons of the course of six are yet to be given. These will occur every second week upon Wednesday mornings.

The next three of the series occur December 26, January 9 and 23, the subjects being "Execution," "Phrasing" and "Tempo," Schubert, Schumann and Brahms, Tschaiakowsky and Richard Strauss. The sixth lesson, January 23, will have for its subject "The Thorny Path."

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Earl Gulick, "the American Nightingale," of New York city, gave two concerts in this city of great merit, the evening of December 7, at Emanuel Baptist Church, and University Hall, Fine Arts Building, Saturday, December 8.

This young boy soprano has been before the public as an artist about one year and a half. His first appearance was at a private musicale given under the patronage of Mrs. John Jacob Astor and Mrs. Herman Oelrichs at the private residence of Miss Leary, of New York city, who will be remembered as the one who first gave assistance to Nordica in her musical career, and since then proven herself a friend to many other musicians. The selections which comprised the programs of his recitals here were given in a manner which showed artistic ability and cultivation by the best of masters, especially Mozart's "Voi che Sapete" was sung with so much feeling that it compelled repeated applause. The same can be said of "Home, Sweet Home," which he gave as an encore at the close of one recital. It was sung with such pathetic sweetness that the audience remained perfectly quiet for some minutes, not giving the deserved applause until after the little fellow had left the church. Contrary to the usual verdict in regard to one who has been thoroughly advertised, he has gone far ahead of expectations, both manager and audience agreeing that he is the most finished boy soprano yet heard in Chicago.

"Pitch and Power," by Breneman.

This is the title of a thirty page brochure by Karl Breneman, the vocal teacher. There are sixteen chapters devoted to the various points included in his method, and throughout the booklet one finds much that is new and original, backed up with common sense argument.

From Paris.

PARIS, November 10, 1909.

RUMORS, as yet happily unconfirmed, are going about to the effect that M. Th. Dubois, director of the Paris Conservatory, has sent in his resignation. It is to be hoped that no such event is possible, as France (no more than elsewhere) is not at this moment rich in souls of the combined artistic and executive gifts necessary to the filling of such an important mission.

Leschetizky is in Paris, Rue Penthievre, just back of the Madeleine, and next door to the residence of Percy Vincent, the eminent organist of the English Episcopal Church at Paris, which is in the Rue d'Aguesseau.

Essipoff, Paderewski, Slivinski, Hambourg, Sapellnikoff, Siloti and Marthe Girod, the talented young pianist, now in consideration as the next piano star in the United States, are all pupils of this much discussed professor.

Paderewski and his dark browed wife passed through the Place de la Bourse a few days ago, arm in arm, going in the direction of the Salle Erard. They were earnestly talking together, as though they had met for the first time, upon an interesting subject.

A cousin of Siloti lives in Paris, the Comtesse d'Hotman de Villieres, a charming Russian lady, who, falling ill during a visit to France, was so well cared for by the doctor count whose name she now bears that she rewarded him with her hand and heart. Her salons here are very attractive and musical.

Speaking of Russia, the well-known violinist Auer, professor of that instrument in the St. Petersburg Conservatory, has divorced his wife to marry a young pupil of eighteen. His daughter has already passed her majority. M. Auer is Hungarian.

Speaking of divorces, the first wife of M. Ed Colonne, of Paris, was the celebrated Galli-Marie, of the Paris Opéra Comique, who there created the role of Carmen, and who must so far remain, it is believed here, the best and truest interpreter of that fascinating heroine.

And speaking of operas, the next venture of that kind at the Grand Opéra of Paris is to be "Astarte," from the pen of M. Leroux, who is a Grand Prix de Rome of 1886, and is known through "Evangeline," given in Brussels. The subject of the new musical conception is the legend representing Hercules as hesitating between the company of the sheep or the goats in his career—i. e., between the roads of virtue or vice lying open before him—a hesitation which does not last long with men in general once their inclinations are enlisted. Hercules, indeed, they are, the dear creatures, when they don't want to do anything. When they do, there is not enough hesitation matter left to make even a start of an opera, let alone one entire.

At all events, although Astarte and Vesta are the interesting personages of the play, neither is to be represented in the opera. Heglon will represent Omphale, the "evil genius" of the drama, the other roles being:

Hercules, Alvarez; Dejanire, Grandjean; Yole, Mlle. Hatto, and the Priest Shur, Delmas. All the operatic forces are already at work upon it, individually and collectively, personally and ensemble, in solo and chorus, and by machine, spirit, art inspiration and profound study of the fitness of things. It is to be hoped that it will be a success in all senses.

A son of Henry Vieuxtemps, the violin artist-composer, is living in Paris in the Malesherbes quarter. His name is Maximilien Vieuxtemps, and he is an engineer of distinction and a charming gentleman. His wife, a gifted French lady, is an esteemed professor of singing, of whom more shall be heard here by and by.

A "plaque" upon a modest wall on Rue Projalle, just back of the Trinité Church, in Paris, shows that Scribe lived and died there between the years 1791 and 1861. A similar indication over a door in an adjoining street shows the home of the great Talma.

And speaking of Talma, it was Henchal who, after Voltaire, became the great apostle of Shakespeare in France. Previous to him, a thinker by the name of Ducis timidly

espoused the cause of the Bard of Avon. A bust of Shakespeare, reproduction of the famous "mask" at Stratford-on-Avon, was among the precious objects saved from the recent fire of the Comédie Française. It stood in the corridor of the library of the theatre.

M. Lederer, the violin virtuoso who accompanies Marthe Girod in her London concerts, is Hungarian. He was soloist under Richter in Vienna, also with Lamoureux at Paris. He is now a violin artist; that is, giving concerts on his own account. He has founded a valuable musical society here called "La Sourdine," from the word signifying the little wood piece which, placed under the bridge, produces piano effect in the violin. M. Lederer owns a Guadagnini violin of great value. He has played much with Richard Strauss, the two being friends. He plays at Monte Carlo every year, and is greatly appreciated there.

Mlle. Girod leaves Paris for London on November 11. The first London program will include the "Fantaisie Chromatique," Bach-Bülow; Beethoven's Sonata, No. 81, Schumann and Chopin morceaux, of course; Tschaiakowsky, Saint-Saëns, Faure and Moszkowski. The concerts are under the direction of Mr. Adlington.

Della Rogers is in Vienna applying the German language to her immense repertory. She has already mastered Sieglinde, Venus, Elizabeth, Senta. After her success in Budapest, she was offered a three years' engagement there, but preferred to complete the German work before making a long contract.

Madame Rosine Laborde gave the first of her interesting pupil matinees in her studio, 66 Rue de Ponthieu, yesterday. The élite of Paris, musical, critical and social, were present, and the works of M. Joncières were interpreted by the pupils, the composer playing the accompaniment.

A. H. Schumacher is a young, highly intelligent and industrious American who is here studying singing. He had a church and concert in his mind on coming to Paris, but talent developing constantly, his teachers now counsel opera as an objective point. He is wise in studying acting with M. Lherie, and is making a serious study of French sounds with a view to correct French pronunciation.

Lectures, concerts, &c., have begun in connection with the school for sacred music study in Paris, called Schola Cantorum. M. Alex. Guilmant is heart and soul in the advancement of this enterprise, of which, in fact, he is the honored president. The building in which the study and other work are pursued is 269 Rue St. Jacques. This is one of the most serious and needed musical movements in France.

Students, student families and others coming to Paris, who desire to reside in a place of sympathetic environment, with all that could be desired of comfort, cleanliness, convenience, and light and air as well, must remember the Villa Violette, of which so much has been already said, and which is already known to Americans. The Villa Violette is a charming tree-bowered house and gardens, surrounded by lovely homes and close by all desirable facilities for movement throughout the city.

The house is big, the rooms varied in style and shape; people can play there and sing free of any thought of disturbing anybody. Many important changes and additions have been made recently, and all is in order to make many people happy and comfortable. The address is 22 Rue Raynouard; the lady of the house, Madame Fiessinger.

A Myer Pupil.

Miss Almiretta Webster, the soloist recently engaged by the "Ben-Hur" company, now in Philadelphia, is a pupil of Edmund J. Meyer. Miss Webster has an undoubted future before her in light opera, if not in more pretentious work, as she is handsome, has a fine figure, a beautiful voice, and is quite young.

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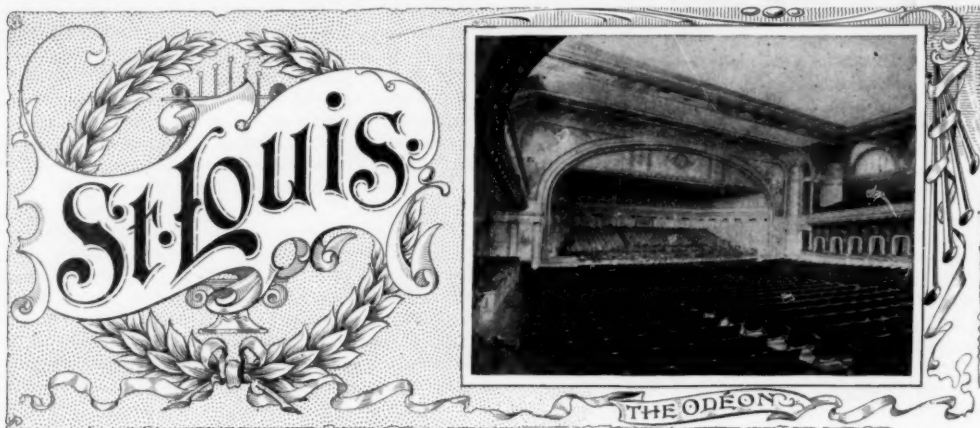
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ST. LOUIS, December 7, 1900.

THE Castle Square Opera Company, during the week of November 26 to December 1, presented "Martha" to well-filled houses. During the week of December 3 to 8, inclusive, the company has given Sousa's "El Capitan."

The Choral Symphony Society gives the second concert—an artist program—on Thursday evening, December 13. The soloist for the occasion will be the contralto, Madame Ernestine Schumann-Heink. The program is as follows:

Overture, Manfred.....	Schumann
Orchestra.....	
Aria, Vitellia (Titus).....	Mozart
Madame Schumann-Heink and Orchestra.....	
Charfreitags Zauber, Good Friday Spell.....	Wagner
Orchestra.....	
Aria, Ganymede.....	Saar
Madame Schumann-Heink and Orchestra.....	
Une Nuit a Lisbon.....	Saint-Saëns
Orchestra.....	
Group of songs—	
Die Junge Nonne.....	Schubert
Wohin.....	Schubert
Wie Ein Trübsen.....	Mehrke
Madame Schumann-Heink.....	
L'Apprenti Sorcier.....	Dukas
Orchestra.....	

Charles Galloway gave a splendid organ recital at the Pilgrim Congregational Church last Monday evening. He was assisted by Miss Layat, a young violinist, who has recently returned to the city from Europe, where she has been studying for some time. She is quite an artist, and an enviable career as a violinist is in store for her. The Haines Quartet also participated in the recital.

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Homer Moore will give a pupils' recital in his new studio on Friday evening, December 14.

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Alfred G. Robyn will give an organ recital at the First Presbyterian Church, Henderson, Ky., on Tuesday evening, December 13.

ROCKWELL S. BRANK.

Perry Averill Sings.

At the Women's Philharmonic concert last week one of the principal successes was won by this manly singer, who unites in himself sonority of voice, ample vocal material and dignity of presence. Appropriate indeed was his selection of the song by Cowen, "Give," occurring as it did just two days before Thanksgiving Day, and the request song, "Mandalay," by Laura Sedgwick Collins, he sang with such characterization, such finely wrought out

finish, that it made of this somewhat monotonous song a brilliant success. Averill is a splendid artist, full of intelligence and temperament—rare combination.

Louise B. Voigt.

AT the first concert of the Indianapolis Symphony Orchestra, on November 20, Miss Voigt was the soloist. Judging from the following extracts from the Indianapolis papers, hers was truly an ovation. After her appearance there she went to Covington, Ky., where she gave a song recital with marked success.

The attendance indicated that much was expected of both the orchestra and Miss Louise B. Voigt, the soloist, but it may be doubted if any one was anticipating such ovations as were given the latter for her thrilling bursts of melody in the aria from Carl Von Weber's "Oberon," "Ocean, Thou Mighty Monster."

Miss Voigt is a young woman of pleasing face and true prima donna amplitude of form. It appears that the greatest singers are those of broad, full chests. Whether this be the reason or not, Miss Voigt revealed a voice that by its sweetness, clearness, power and dramatic intensity fairly took the audience by storm. Encore after encore came spontaneously from all parts of the house, finally resulting in the singer according with rare graciousness a second number in the form of a pretty little ballad, "Why Are Roses Sweet?" Miss Voigt's last appearance was in a trio of songs, "Margaret at the Spinning Wheel" (in the German tongue), "The Robin" and "Morning Hymn," each different, affording opportunities for the display of a wide range of vocal talent. A most pleasing feature of Miss Voigt's singing is her perfect enunciation. Even when singing in the German every word is uttered with marked clearness and distinctness.—Indianapolis Daily Journal, November 21, 1900.

Much interest centered in the singer of the evening, Miss Louise B. Voigt, soprano, who received her education in Europe and brought to this country with her many flattering press notices. Miss Voigt, as she stood waiting for her song, impressed her audience by the dignity and majesty of her presence. She is large and of fine figure. Miss Voigt's first number was the aria from "Oberon," "Ocean, Thou Mighty Monster." She has a voice of remarkable development. She sings with correctness and marked cultivation.

She sang her aria well and responded to an encore with one of Nevin's songs. Later, with a piano accompaniment, she sang a suite of three, "Margaret at the Spinning Wheel," Schubert; "The Robin," Neidlinger, and "Morning Hymn," by Henschel. Of the purity and brilliancy of her tones there can be no question.—Indianapolis Sentinel, November 21, 1900.

The soloist, Miss Voigt, has one of the truest, freshest voices that Indianapolis has heard for some time. It is an especially sympathetic voice. It is strong, perfectly placed and well used. Her best success was won in the "Oberon" aria, which she sang with great freedom and power. In the group of songs with piano accompaniment, in which the Symphony soloist usually comes nearer to the hearts of the audience than in the more pretentious number commonly sung first, with orchestral support, she evoked applause.—Indianapolis News, November 21, 1900.

More than ordinary personal interest was centered in the soloist of the evening, who appeared next, Miss Louise B. Voigt, of New

York. Miss Voigt is a magnificent appearing young woman, with a handsome face and commanding presence. Her number was the aria from "Oberon," by Weber, "Ocean, Thou Mighty Monster," and it gave full opportunity for the soprano voice of the soloist. Her voice is full, clear and true, and she sings with a dramatic fervor that is gratifying to the listener. In whatever register, delicate or fortissimo passage, there is an evenness of quality, distinct enunciation and purity, that at the conclusion of the elaborate aria brought a spontaneous outburst of applause, showing how well the singer had met the approval of the audience. Again and again was Miss Voigt recalled to acknowledge the demonstration, and finally she returned with her score and sang the ballad, "Why Do Roses Fade?" by Hawley. In this and her last number, a group of songs, "Margaret at the Spinning Wheel," by Schubert; "The Robin," by Neidlinger, and "Morning Hymn," by Henschel, she was equally at home and sang with much tenderness and feeling, thrilling with the intensity of her dramatic nature and her musical temperament.—Indianapolis Press, November 21, 1900.

Clavier Company's Piano School.

A VERY successful recital was given at the Clavier Company School on Thursday of this week:

First movement from Sonata, op. 40, No. 1.....	Schubert
John Rebarer.....	
Song Without Words, op. 62, No. 1.....	Mendelssohn
Miss Sadie Koenig.....	
At an Old Trysting Place.....	Macdowell
To a Water Lily.....	Macdowell
Poem, op. 31, No. 1.....	Macdowell
Miss Bertha Hoberg.....	
Account of an Interview With a Celebrated Artist.....	
A. K. Virgil.....	
Technical Illustrations.....	
Song (Sea Pieces).....	Macdowell
Shadow Dance.....	Macdowell
Miss Winnifred Willett.....	
Preludes Nos. 23, 21 and 22.....	Chopin
Miss Jennie Wells Chase.....	
Polonaise, op. 26, No. 1.....	Chopin
Miss Bertha Kilian.....	

John Rebarer opened the program with a scholarly reading of the first movement of a Schubert Sonata, in which he produced some splendid tonal effects.

In the third number Miss Hoberg pleased her audience with her poetic reading of three charming Macdowell sketches.

Miss Willett was also fortunate in the conception of her numbers, her playing of the "Shadow Dance" having a most weird and piquant effect, while the Sea Song was given with splendid buoyancy and vigor.

Mr. Virgil was most interesting in his remarks this evening, speaking on an interview with Madame Bloomfield Zeisler. While in Chicago a few weeks ago Mr. Virgil had the opportunity of discussing with this greatest of women pianists the most successful method of piano teaching. Madame Zeisler believes that the Clavier is most useful as an aid to the study of musical thinking and expression. Mr. Virgil explained expression as taught in the Clavier method, Miss Dodd illustrating by playing the expression scale with every variety of touch and shading. Miss Willett then gave an illustration of chord study.

Miss Chase was heard in a group of Chopin Preludes, her dainty touch and graceful interpretation winning her hearty applause.

Miss Kilian closed the program with a skillful and artistic performance of a Chopin Polonaise.

New York Ladies' Trio and Carllsmith.

THIS organization is repeating its success of the last three seasons by numerous engagements. During the last two weeks it has been touring in Pennsylvania, Ogontz College and Bloomsburg State Normal School (return engagements) being included in the itinerary. Nearly every date is filled during the month of January. Emma Pilot, violin; Rosa Boerl, cello, and Marguerite Stilwell, piano, with Lilian Carllsmith, contralto, are the personnel of this attractive organization.



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IN THE

Philharmonic Concert, Dec. 8, 1900.



EXTRACTS FROM LEADING PAPERS.

New York Herald.

The occasion became one of high importance through the performance, for the first time in New York, of Richard Strauss' tone poem, "Ein Heldenleben," and in a scarcely less degree by virtue of the masterly quality of Mr. FRITZ KREISLER'S violin playing. * * * The G minor violin concerto of Max Bruch was the means of showing an artistic stature in Mr. Kreisler which makes one willing to accord him place among the few great living violinists.

New York Times.

Full recognition of the work of Mr. Kreisler cannot be given at this time. It is sufficient to say that the young man returns to us a full-fledged artist, with a big tone, abundant technic, and a warm style. He was heartily applauded for his work.

New York Tribune.

Herr Fritz Kreisler, who was here twelve years ago as a frail looking lad, returns a veritable Hercules. He played Bruch's first concerto for the violin and Tartini's "Il Trillo del Diavolo." His tone is pure, and his left-hand technic faultless. He has grown in muscularity of thought and expression.

New York Sun.

Kreisler when he last visited us in 1888 was a boy of 13; he is to-day a broad-shouldered, almost a burly young man who plays his instrument in the most sensational style, a virtuoso and a fascinating one. He played Max Bruch's familiar G minor concerto. So youthful and fiery was the attack of the artist and so grateful is the writing for the solo part, that Kreisler created an enthusiasm startling in quality if the usual afternoon languidity of these concerts is remembered. He refused a recall piece until after his performance of Tartini's "Devil's Trill," which, with his own cadenza, was so brilliant that the young virtuoso was forced to return, giving as an encore the slow movement from a Bach sonata, accompanied by Mr. Henry Schmitt upon the organ. Kreisler has enormous facility. Both fingers and bow are quicksilver. In double stopping—witness the octave skips in his cadenza—he is an adept. In the Tartini and Bach selections he used a second instrument, and the change was noticeable. Liquid toned was his G string in the Bach air, and as broad and sonorous as a horn. Kreisler's success was unquestioned. He is perhaps a greater virtuoso than an artist—but a man of magnetism and skill always.

KREISLER is to be heard in a Recital

At Mendelssohn Hall on Wednesday Afternoon, December 19, at 3 o'clock.

His program will include a Suite by Bach, the Second Concerto in F sharp minor by Vieuxtemps, and his own arrangement of the Paganini "Non piu mesta," as well as a group of solos by Mozart, Nardini, Corelli and Chaminade. Mr. Luckstone will be at the piano.



CINCINNATI, December 8, 1900.

AN important move was made in the Symphony situation here last week, which looks toward establishing it as a permanent factor in the musical advantages of this city. In fact, it now looks a foregone conclusion that Cincinnati will possess one of the five permanent orchestras of this country. The board of directors of the Symphony Association decided last week to secure a pledge of guarantee of \$20,000 a year, for another period of six years after the close of Mr. Van der Stucken's contract. This fund, it is estimated, is absolutely necessary outside of the revenue obtained through the sale of tickets.

One member of the association—whose name has not been made public—offered to give \$5,000 a year for the six-year period upon condition that Mr. Van der Stucken be retained as the musical director.

Apropos of the situation, Mrs. C. R. Holmes, president of the association, said: "Our first effort is for the permanency of the orchestra. The choice of a director is secondary to this paramount issue. I believe we all appreciate what Mr. Van der Stucken has done, and there is general regret over his determination to cease directing the Symphony concerts after this season. But when we have accomplished the permanency of the orchestra it will be time enough to make an effort to have Mr. Van der Stucken reconsider his determination."

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Delegates from the different singing societies of the North American Saengerbund, of Indianapolis, Louisville, Columbus, Jeffersonville, Chillicothe, Dayton, Evansville, Newport (Ky.) and this city met last Sunday at Central Turner Hall and effected a district organization. Twenty singing societies altogether were represented. Among the delegates present were F. Franke and Albert Kipp, Indianapolis; James Engelhardt, Jeffersonville; A. Nutzel, Louisville; James Dauben, Columbus; C. F. Arbenz, Chillicothe; William Kronauge, Dayton; F. Fritsch, Evansville; Charles Meier, Charles Schmidt and R. Roccamoro, Cincinnati. Officers were elected as follows: President, Charles G. Schmidt; vice-president, James Dauben; treasurer, Charles Meier; secretary, R. Roccamoro. These societies will attend the Buffalo Saengerfest next summer and sing one mass chorus, under the direction of Louis Ehrgott. The Saengerfest in 1902 will be held in Indianapolis.

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Mr. and Mrs. Ludovic Breitner, pianist and violinist, will give a concert in the Odeon December 18 and 19. Mr. Breitner played last year twice with the New York Philharmonic Orchestra with the most pronounced success.

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Miss Mary Grace Allnutt, pianist, and Adolf Borjes, violinist, students of the Auditorium School of Music, were

heard in a Mozart Sonata for piano and violin and solo numbers at a concert given by the Young Ladies' Missionary Society of the Second Presbyterian Church on the evening of December 7. Miss Helen May Curtis read a number of interesting selections.

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George Schneider is continuing his educational piano recitals with increased interest. At his last recital, December 1, he presented the following program:

Fantaisie and Sonata, C minor.....Mozart
Polonaise, op. 21, Rondo, from Sonata, op. 49.....Weber
Suite, op. 90.....Saint-Saëns
Prelude and Fugue.
Minuet.
Gavotte.
Gigue.
Lyrical Pieces, op. 65.....Grieg
Memories of Youth.
Peasant's Song.
Melancholy.
Salon.
Ballad.
Wedding at Toldhaugen.

The first concert by the Cambrian Club, on Wednesday evening, December 5, in College Hall, under the direction of David Davis, presented the following program:

Cambria's Song of Freedom.....Davies
Cambrian Club.
Marinella.....Randegger
Miss Bessie Tudor.
Why Do the Nations So Furiously Rage Together? (Messiah).....Händel
John C. Hersh.
Maiden with the Lips So Rosy.....Gail
Hush.....Neidlinger
My Pretty Maid.....Neidlinger
Cambrian Club.
Hope of the Ages.....Liddle
Miss Laura Grundhofer.
My Dearest Heart.....Sullivan
William H. Winkelman.
On the Ramparts.....Saints
Cambrian Club.
Sleep, My Darling.....Parry
Kate.....Hawley
Robin Adair.....Buck
Miss Bessie Tudor, Miss Laura Grundhofer, F. B. Cummings, John C. Hersh.
La Naiade.....Thomé
George W. Webb.
The Willow.....Thomas
Miss Bessie Tudor.
Creation's Hymn.....Mohr
Cambrian Club.

The club is made up of fine material. The singing was fresh and spirited, and the attack prompt. A little more trimming down of the exuberance would be beneficial. The solo talent reflected credit upon the teaching capacity of Mr. Davis.

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Louis Schwebel, of the Conservatory of Music faculty, gave a piano recital in Scottish Rite Hall, Wednesday evening, December 5. He was assisted by Romeo Frick, baritone, and Miss Frances Moses, pianist, in the following program:

Sonata, E minor, op. 7.....Grieg
Prologue to Pagliacci.....Leoncavallo
Four Etudes.....Chopin
C sharp minor, op. 25, No. 7.
A flat major, op. 25, No. 1.
C minor, op. 10, No. 12.
F major, op. 25, No. 3.
Nocturne, D flat major, op. 27, No. 2.....Chopin
Valse, C sharp minor, op. 64, No. 2.....Chopin
Scherzo, B flat minor, op. 31.....Chopin
Songs—
Der Wanderer.....Schubert
When First I Saw Thee.....Lassen
The Sad, Sweet Song of Love.....Tirindelli
(Manuscript written for Mr. Frick.)

Novellette, op. 5, No. 2 (MS.).....Schneider
Liebestraum, No. 3.....Liszt
Nocturne, op. 19, No. 4.....Tschaiakowsky
Valse, Le Bal.....Rubinstein

Mr. Schwebel received all his training at the Conservatory, with the exception of two or three years which he spent with De Pachmann. The influence of this greatest of Chopin players is clearly felt in Mr. Schwebel's playing. The Chopin numbers were given with that dreamy, luxurious velvetness of touch which the master has developed to the highest perfection, and the tempo rubato was held with that suggestion which imparts tone character to the music. But also in the other selections did Mr. Schwebel prove an increasing growth in the sense of art and a greater breadth.

Mr. Frick was in excellent voice—earnest and compelling in his interpretation and true to the demands of feeling. With a clear enunciation, his singing is backed up by the sentiment that reaches the soul. The picture which he delineates always leaves an impression. Among his numbers was a new song in manuscript written for him by Mr. Tirindelli, entitled "The Sad, Sweet Song of Love." It is written in the composer's best vein, and while it touches the heartstrings, it avoids anything smacking of sentimentality.

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Oscar J. Ehrgott, baritone, left for the Sunny South last Tuesday to fill a number of engagements. He sang at a concert in Atlanta; on Wednesday he was one of the soloists at the Chattanooga Festival; Thursday he sang in "Elijah"; Friday in "The Creation"; Friday evening in "The Messiah," and Saturday afternoon he gave a song recital at Birmingham, Ala.

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A musical event of striking proportions, attended by the musical elite of this city, was the Franco-Italian evening given by Theodor Bohlmann and Pier A. Tirindelli in the Recital Hall of the Conservatory of Music on Friday evening, December 7. The following remarkable program, made up altogether of first-time numbers, was presented:

Sonata, op. 13, A major.....Fauré
From Second Sonata, op. 102, E flat major.....Saint-Saëns
From Sonata, op. 29, E minor.....Busoni
Second movement.
(Dedicated to A. Brodsky.)
(First time in Cincinnati.)

Sonata, op. 117, C major.....Boschi

Messrs. Bohlmann and Tirindelli are the first to introduce in America the name of a master who recently won the unanimous admiration and praise of the Leipzig critics for a work of much greater dimensions—an oratorio called "Canticum Canticorum." They played Enrico Bossi's op. 117, a most genial and interesting sonata for violin and piano. One is at a loss to determine which movement to give preference, to the stately, broad first movement, to the extremely spicy and piquant Scherzo, to the Tristan-third-act-like Adagio elegiac, or the fiery, passionate Allegro con fuoco with the beautiful second theme in long notes in the violin and seraphic arpeggios in the piano part. Cincinnati has not for a long time had the chance to enjoy such a greatly satisfying novelty in the line of chamber music. To give the American public an idea of the artistic character of Bossi's style, we quote here in translation a passage in the highly learned essay, Dr. Georg Doeller's, from the *Lessmann Allgemeine Music Zeitung*, of November 23, on Bossi's work mentioned above, "Canticum Canticorum":

"The art of Bossi is based upon four factors: a thorough mastership of modern musical technic in general, a thorough knowledge also of older music and its forms, a



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genuine Italian fiery temperament, which, however, is controlled always by an extraordinarily subtle discrimination in all matters. Bossi is a personality; he has to say something original, though he has absorbed everything which is to be found in modern and classical art; he, however, blends everything with his own nature without even losing himself.

Of the French sonatas, the one by Fauré was especially worthy of notice. Clearness of style and definiteness of purpose characterize its design. The third movement is dainty and spirited to the extreme. The instrumentation is thoroughly worked out. The Busoni Sonata shows the influence of the modern Italian school. Messrs. Bohlmann and Tirindelli played together with an almost perfect ensemble, thoroughly in sympathy with their work, and accentuating the characteristics of the compositions with fine repose and sense of high art. The evening was an event worthy of record in the annals of the Conservatory of Music.

◎ ▲ ◎

Edward Ebert-Buchheim, pianist, has accepted a position in the faculty of the Indiana Central Normal College at Danville, Ind. Mr. Buchheim is a pianist of fine attainments and he is an acquisition to that institution. Mr. Buchheim has reserved Mondays for his many pupils in Cincinnati.

◎ ▲ ◎

The first concert of the season by the Orpheus Club, under the direction of Charles A. Graninger, on Thursday evening, December 6, in the Auditorium, presented the following program, with Charlotte Maconda, soprano, as the soloist:

The Nun of Nidaros.....Buck
Mon Cœur ne Peut Changer (Mirella).....Gounod
Serenade.....Spicker
You and I.....Lehmann
Aufträge.....Schumann
Blumengruss.....Saenger
God Bless Thee, Love, Forever.....Podbertsky
Jubilate, Amen.....Gelbke
Winter Song.....Bullard
Street Music.....Clarke
Polonaise (Mignon).....Thomas
Salamis.....Gernsheim

The club is to be congratulated on its initial success. The attack was uniformly prompt and the quality of the musical tone was never in doubt. The balancing of the voices was remarkably good, and the tenors proved an admirable body.

Maconda was received with unfailing enthusiasm and she covered herself with glory. The quality of her voice is exceptionally pure, and in the domain of coloratura she is a veritable queen.

Corinne Moore Lawson, soprano, gave the first of two song recitals on Friday evening, December 7, in the Assembly Hall, Odd Fellows' Building. I shall be able to review both recitals in my next letter.

◎ ▲ ◎

On Thursday evening, December 6, the Mozart Club, of Dayton, Ohio, presented the following program at the Y. M. C. A. Auditorium under the direction of Edwin W. Glover, of Cincinnati:

Spring Song.....Hawley
Der Traum.....Rubinstein
Es blinkt der Thau.....Rubinstein
Wie berührt mich wundersam.....Bendel
Zueignung.....Strauss

Ach Lieb, ich muss nun scheiden.....Strauss
Ach weh mirung luckhaftem Mann.....Strauss
Mr. Hamlin.
Fairest of Lands (The Sun Worshippers).....
Mr. Hamlin and choir.
In Blossom Time.....Needham
The Monotone.....Cornelius
O Those Alone.....
Go Not, Happy Day } (Written for and dedicated to Mr.
No Searching Eye... } Hamlin)Busch
Drinking Song.....Ries

Ballad, Young Lovel's Pride.....Haesche
Mrs. Mary S. Lytle, Mrs. Mary L. Cox and choir.

The club was assisted by George Hamlin, tenor. Mrs. Ethel M. Funkhauser was the accompanist. The Mozart Club is in a most prosperous condition, and under Mr. Glover's direction is reaching artistic results.

J. A. HOMAN.

National Conservatory of Music.

Examination Dates.

THE dates for the semi-annual entrance examinations of the National Conservatory, 128 East Seventeenth street, New York, will be held this year during Christmas week, during which the Conservatory is closed to present students.

Violin, viola, 'cello, contrabass, harp and all other orchestral instruments—December 26 (Wednesday), 10 a. m. to 12 m.; 2 to 4 p. m.

Singing—December 26 (Wednesday), 10 a. m. to 12 m.; 2 to 4 p. m.; 8 to 10 p. m.

Piano and organ—December 28 (Friday), 10 a. m. to 12 m.; 2 to 4 p. m.

We give the above dates every week because we believe in calling the attention of the readers of THE MUSICAL COURIER to the remarkable advantages offered by the National Conservatory to those desiring a thorough musical education. The faculty of the institution is of world-wide reputation, and the pedagogic system pursued has hitherto been productive of the highest results. Every department of the National Conservatory is unique, every department has at its head a teacher who has won artistic honors and has had large experience as a musical instructor. The orchestral class attracted much talent this season, and the first concert of the third series of the National Conservatory Orchestra will be given at Kruger's Auditorium, Newark, N. J., next Tuesday evening. The operatic class is a decided success, and the semi-annual entrance examinations promise to be of the liveliest competitive character.

Rafael Joseffy, Adele Margulies, Leopold Lichtenberg, Augustus Vianesi, Leo Schulz, Henry T. Finck, Max Spicker and others will preside at the semi-annual entrance examinations. Do not forget that genuine talent will be carefully nurtured and developed at the National Conservatory, as the remarkable history of the institution so conclusively proves. Mrs. Jeannette M. Thurber, founder and president, will personally receive all applicants, their parents or guardians.

A Christmas Tide Concert.

On Tuesday evening, December 18, at 8 p. m., in the Old First Church, William C. Carl will give a "Christmas Tide" concert, for which an interesting program is being prepared.

Margulies Chamber Music Matinees.

A

N awakened interest in the chaste and classical chamber music cannot fail to arouse serious musicians into looking with renewed hope toward the future. That there is a growing public for this elevated style of music is evident from the ready sale of tickets for the best concerts in this class of musical entertainment. What promises to be a most attractive series are the matinees to be given during the season at the residence of Mrs. Thurber, 49 West Twenty-fifth street, by Miss Adele Margulies, the pianist; Leopold Lichtenberg, violinist, and Leo Schulz, 'cellist.

The reappearance of Miss Margulies will prove especially gratifying to a certain musical public which knows her as an artist of exceptional gifts. Both as a teacher and a performer Miss Margulies belongs in the front rank, and it is a pleasure to record that she has consented again to play in public.

At the first of the matinees, last Wednesday afternoon, the subscribers to the series listened with keen enjoyment to a program composed of Rubinstein, Brahms and Dvorák. Miss Margulies and Mr. Lichtenberg played the piano and violin Sonata by the Russian composer, the one in G major, and in the performance revealed over and over the beauties of the work. Miss Margulies, at the piano, appeared to admirable advantage as an ensemble player, and as an interpreter a woman of broadest and vital musical perfection. She did not play like a woman, but like an artist who has mastered every phase of the composer's intentions.

With Mr. Schulz Miss Margulies played the first movement of the Brahms Sonata for piano and 'cello, in E minor, and in this the performers sounded the tragic note to its very depths. But with Brahms tragedy is never hopeless. These afflictions bring final redemption and peace. In the Brahms composition Miss Margulies again showed breadth and that profound insight that is uncommon among women pianists.

The closing number of the afternoon, the Dvorák Trio, "Dumky," was played by the three artists with rare skill and with a reverent regard for the Bohemian composer's genius. A footnote upon the printed program explained that "Dumky" is a Russian word and means a kind of national poetry, melancholic in character. The word "Dumky" appears frequently in Russian literature.

The next matinee in the series will be given Wednesday afternoon, January 9. The program will include Mendelssohn's Sonata in D major, for piano and 'cello; the Beethoven Trio in D major, and a group of solos.

H. Whitney Tew Engaged.

ON the occasion of his appearance in Jamestown, N. Y., next week at a notable concert in which the Pittsburgh Orchestra will participate, H. Whitney Tew, basso, of London, England, has been engaged to sing several of his most successful numbers, including "Recitative and Aria" from "La Reine de Saba" (with orchestra), Gounod; "Myself When Young," from Liza Lehmann's "In a Persian Garden"; "Let Us Forget," Maude V. White, and "Ode to Bacchus," Chaminade.

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THE STEINERTONE.

Reflections on a Letter.

BY B. ACH.

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FOR the purpose of understanding clearly what is designed in a liberal discussion of a novel discovery, constituting much more than an intrusion in the accepted routine of construction of the leading musical instrument of the times, it becomes necessary to explain, at the outset, that the letter herewith submitted was addressed to Mrs. H. H. A. Beach, a well-known musician and composer of Boston, by Mr. Morris Steinert, of New Haven, the distinguished inventor of what is now known as the Steinertone. Mrs. Beach, upon playing upon and hearing a Steinertone for the first time, insisted upon a closer investigation of the invention, and her interests were pitched so high that she sought for and found through this subjoined letter a technical expression covering the inventor's own ideas of the generation of the Steinertone and the process of evolution through which it was born.

The writer proposes to add some reflections upon the letter and to add a few opinions of his own resulting from a close study of the piano and the Steinertone itself; but first the letter:

M. Steinert to Mrs. Beach.

NEW HAVEN, CONN., April 7, 1896.

DEAR MRS. BEACH—I appreciate your very kind letter and extend to you hereby my sincerest thanks.

The liberal indorsement you give my feeble efforts which demonstrates my invention stimulates also my endeavor to still more improve my work in hand.

The early state of a stringed instrument that was played by means of a keyboard points toward the clavichord. It contained a sound-board, with bridges whereupon very thin, or you may say small, strings were loosely drawn across. For the purpose of intoning these strings a keyboard had to be provided. Each key contained at its back a very small bit of brass called a tangent, which touched or struck the string on a certain place, thus setting it into vibration. Through this impact both tone and pitch were obtained. The string, when the key was pressed down and held, would continue to sound and would bring forth a most delicious tremulant, similar to that which is used on the finger-board of the violin. It was called by the German clavier players of the eighteenth century "Die Bebung." This very simple instrument, with its primitive tone producer for an action, was capable of producing the most expressive tone gradations ever obtained since, which could paint and portray all the emotion of the human heart. It contained both melodic and harmonic qualities and its dynamic properties were equal to the strokes of the violin bow. This instrument served Bach as the medium to compose and play his compositions, and remained to be the favorite of Haydn, Mozart and Beethoven.

The spinet was constructed like the clavichord. So was the harpsichord, which was wing-shaped. They both contained a sounding-board with strings stretched over it, but the tone production of both the spinet and harpsichord was by means of quills. These quills were fastened to wooden jacks, also called tangents, that rested upon the end of the key, and when the key was pressed down rose and plucked the string. This was called the jack-action, or, as the Germans were used to call it, "Das Dockenclavier," while they call the clavichord "Das Tangentenclavier."

The tone of the spinet and the harpsichord, also called Der Flügel, was brilliant and much louder than the little clavichord, but it also was inexpressive and not capable of any modulation in color; one tone sounded like the other, in fact it was colorless.

Scarlatti, Rameau, Bach and Händel wrote for it (the harpsichord) their more powerful compositions, such as concertos, toccatas and such pieces that also had dance rhythms, and in order to give them some sort of coloring used instruments that had a number of shorter and longer strings that could be plucked together and that were connected with stops or registers similar to those of an organ, and gave 4, 8, 16 foot tones. In 1710 or thereabouts Cristofori, an Italian, substituted a hammer action in place of the quill action. The advantage thus obtained was that two distinct tone gradations could be obtained, one soft and the other loud. He called it, in view of the attainment, a Piano et Forte. This instrument was called in Germany "Das Hammerclavier."

The pianoforte was born in iniquity; it brought with it the sinfulness of a release. It manifested its brutal nature in inflicting unmerciful blows upon a sensitive ringing string that rested upon the most vibrating body of a musical instrument. The control of the player over the hammer, unlike the clavichord player when he touched the keys, was denied him in the pianoforte. These blows were mechanical. They were fixed in their flight toward the string. No modification to influence it as to the intentions of the player would enter the fixed mechanisms that constitute the pianoforte action. The pianoforte since its very creation has only produced loud and soft blows.

The pianoforte in its structure is similar in appearance to the harpsichord—a frame that contains a sound-board with wooden bridges, whereupon strings are drawn that transmit sympathetically their feeble vibration to this board. The strings are fastened to pins. While the strings of the harpsichord are incited by quills that are held by jacks and are plucking them, the strings upon the pianoforte are vibrated by means of hammers connected with a mechanism and keyboard, so that when the key is pressed down the hammer strikes the string, whether softly or loudly in proportion to the touch. The mechanical apparatus that is placed between the key and hammer is, however, much more complicated than that of the clavichord and the harpsichord. It consists of a hopper or jack, a hammer with a notch in it, a back check and a damper.

When the key is pressed down it raises the hopper, which strikes into the notch that is cut in the butt of the hammer, thus raising the hammer, which strikes the string. The hammer, when in contact with the string and dealing out a blow upon it, creates a jarring tone, and for the purpose of preventing this disturbance of tone, a check is placed upon the back of the key, which serves as a cushion to steady the hammer when in the act of percussion.

The damper is fastened to a rod which is connected with the key. This damper, made of felt, rests upon the string, and when the key is pressed down is raised so as to allow the string to vibrate after each blow of the hammer, but falls back upon its string as soon as the key is allowed to rise. In addition to these main parts that constitute the action a provision is made to allow the hammer to leave the string as soon as it has given the blow, otherwise it would block and prevent the string from vibrating. This very important contrivance is called the release or the escapement of the hammer. I may state here that it was Cristofori himself, the first inventor of the piano, who understood the necessity for the release of the hammer and included it in his invention.

The pianoforte of the future should enable the player to express more fully his emotion, and for that purpose he must have a greater control over the hammer than he has now.

Aside from the forte and piano strokes, as at present, the hammer should be influenced through the pressure upon the key to strike the strings in a less mechanical way, but through the action that lies between the key and the hammer such motion should be attained that it should transfer any and every pressure made upon the key to the hammer, and the hammer should strike the string in accordance with the intention of the player. The action and hammer should be very intimately connected and should form a continuity of mechanical apparatus; such at present is not the case, on account of the necessity for the release of the hammer. This release disconnects the hammer from the string and prevents the player from getting close to the string and bringing out the extreme tenderness of a pianissimo.

An action can be constructed on a system of leverage which imparts elasticity to its motion and gives to the string more indirect blows than at present. This would do away with the forcible strokes and noises, called thumps, when the string is struck.

While these indirect strokes carry with them sufficient force to vibrate the string, they prevent them also from vibrating to such an extent as to create those certain overtones which are disturbing to the ear.

The object of such an action is principally a fuller control over the hammer, so as to enable the player to produce all gradations of tone from a pianissimo to a fortissimo; to produce greater variety of tone coloring than at present, to have the blow of the hammer without the noise of percussion and to do away with the inharmonic sounds brought on by a too severe blow upon the string.

The instrument I have named "Steinertone" relates to an improvement in an action for a grand piano sounding apparatus, the object being to confer upon that body some of those rare qualities sacrificed with the abandonment of the clavichord and to enable performers of moderate skill to produce in perfection those effects, particularly those of minute dynamic variation, hitherto only within the reach of virtuosi of the highest rank, who are able to secure them by a training of the muscles of the hands and arms carried so far as to make the same in a sense supplemental to the instrument rather than mere media of performance.

In the pianoforte, as ordinarily constructed, the jack coacts directly with the hammer, which under the impulse communicated by the jack to the key causes the hammer to leap freely into the air and deliver a sharp blow upon the

string, after which the hammer falls back without restraint to its depressed position. Under the ordinary construction, therefore, no note can be produced unless the key is depressed with sufficient shock to affect the leaping of the key into the air with enough impulse to strike the string a blow, for the principle of construction on which the ordinary piano action is based does not permit the hammer to strike the string as the result of a soft, even, downward pressure upon the key, but requires a blow, not necessarily a hard blow, but at the least a blow of sufficient force to produce the shock required to cause the key to leap freely into the air and strike the string. Pressure, mere pressure, will not achieve the result and cannot answer the purpose. Players of great skill and refinement, virtuosi, and also others who may have a natural touch, produce these necessary blows with such minute dynamic variation, with such perfect gauging of the blow to the force with which the hammer must strike the string that the objectionable features of the ordinary piano as an instrument of percussion are, for the time being, veiled. With the average performer, however, there is a constant failure to proportion the force of the blow upon the key to the exact volume and kind of tone required, so that the player fails to produce his own personal and sympathetic interpretation of the score before him. Either the strings are struck too hard or, owing to the fear of striking too much of a blow and producing too loud a tone, not at all. The action of the ordinary piano as ordinarily played is, therefore, distinguished by a series of blows more or less sharp of the hammers upon the strings and is a hard, mechanical action, the harshness of which can only be overcome by the trained and sensitive touch of a virtuoso. In my improved piano action, however, I employ a hammer lever which is interposed between the hammer and the jack, and which is articulated loosely but positively with the hammer on the one hand and with the jack on the other. Then, no matter how softly the key is struck, the hammer never fails to strike the string, and even a steady and uniform pressure upon the key will necessarily cause the hammer to lift and strike the string. Nor after the hammer has struck the string does it drop back into its normal position, but so long as the string is depressed it holds a position slightly below the string, to which it may from that elevated position be raised for repeating the stroke by depressing the key farther, the jack at this time working upon the rear of the obtuse-angled operating face upon the lower face of the forward end of the hammer lever. Inasmuch as under my action the hammer is not sent flying into the air by the depression of its keys, the performer maintains over the instrument a more perfect control than he can command over an instrument of the ordinary type, and, for the same reason he is enabled to establish between himself and the instrument a rapport before unknown. At the same time my improved action enables the performer to produce a forte as powerful as that of an ordinary piano, and with more purity of tone, while he may also produce pianissimo, crescendo and diminuendo effects impossible on the common instrument. Furthermore, his control of the hammer is so perfect that he may produce a beautiful singing legato without effort and without training. As to staccato passages, they may also be produced with crispness, clearness and brilliancy. Although my improved action is well adapted, as above stated, for fortes and piano playing and for the execution of the most brilliant scherzo passages, it is particularly suited for playing accompaniments and melodies and all work requiring softness of tone without loss of purity or roundness. It permits an unskilled performer to produce a cantabile which on the ordinary instrument would be far beyond his powers.

The mechanical apparatus with its intermediate mechanism as have been invented by Cristofori transformed the harpsichord into a pianoforte. By the changed mechanism that lies between the keys and hammer that constitutes my invention the tonal capacities of the pianoforte have also been enhanced, and for the purpose of its distinction from the pianoforte I have chosen to call it a "Steinertone."

Finally, I beg to say to you that in searching for a tone color that is also at the same time responsive to the touch of the player I have been guided by the timbre being evoked from a stringed instrument, but especially through my love for the tone of the clavichord, which is so eminently suitable to carry the emotions of the player to the string without interference of mechanical obstructions. If there is any merit in the Steinertone its primary germs are to be found in the tone of the clavichord.

For a further and clearer understanding of the instruments used at the time of Bach I have taken the liberty to send you my book called the "M. Steinert Collection of Keyed Instruments." I remain

Yours very sincerely,

(Signed) M. STEINERT.

Reflections.

It is not my purpose to supplement the inventor's discourse leading up from the clavichord to the Steinertone with any additional elaboration of the same idea. I desire, with his permission, to make

several detours and explore other regions in which the effectiveness of the Steinertone may be put to tests of the most severe artistic scope.

I may lead off at once by stating that, long since, in writing on what is generally known as the Piano-Forte, I substituted a name now more appropriate as the generic title of the modern instrument referred to; I call it the Piano, and do so because it has, for a long period, digressed from its original loud and soft functions, having made them secondary to other characteristics not at all included or comprised within the scheme of Cristofori. The modern piano as developed to-day has been made to meet the demand of the greatest digital technics, beginning with the Herz-Thalberg period, which passing through Liszt, Tausig and Rubinstein, reached its climax with the latter, who, together with his two predecessors, represents the last and latest phase of technical development of the piano. The disciples are well known to us as a group of marvelous piano artists whose execution, reached only after years of inextinguishable devotion and ceaseless application to technical studies, constitutes the wonder of the modern music world. Considering the difficulties they must overcome, consisting chiefly of mechanical interferences in the very domain that should have been permitted to remain simple, and that has been developed on the side of the complex—considering these difficulties their performances are astounding.

The means imperatively imposed upon a pianist to reach the strings of the piano in order to evoke from them the tone he wants consist of a series of levers, representing in each lever friction, which must first be utilized and then overcome before the hammer can be used for his striking purposes. The hammer, which should be enabled to reach the string through the key touch in a benign, easy and deliberate manner, representing at its end the force of the intellect exerted upon the key, is, contrariwise, subject to the uncertainties of complicated levers whose co-operative work consumes the very vitality that is absolutely essential properly to stimulate the hammer for its necessary work. All this constitutes a dead loss of motion. All this motion, lost in the modern grand lever action with its deadly, paralyzing escapement, is taken up by the Steinertone and concentrated in one lever so simple in construction and movement as to perform its function with a minimum effort only; and the same loss of motion in the modern action also exists in its relative form with the modern player, who is also wasting power, motion and effort to produce results attained with comparative ease through the Steinertone.

How? The simple lever of the latter gives the player a direct road from his brain, through his finger to the string via the controlled hammer; a hammer no longer held in position by an escapement depending upon accident, guesswork or other ungovernable media for its action, but a hammer vibrating with the very pulsation of the player's heart,

because of its direct lineage with the key itself. In the Steinertone the hammer is merely the end of a series of lines starting from the brain and ending with the hammer head in its impact upon the string.

The propelling thought is no more than born when the string feels it through the sensitive vibrating mechanism of the Steinertone.

My readers may claim that this is saying much, but it is truth unadorned with any hyperbole. I repeat that the fresh, new musical thought is transmitted from the brain of the player through the Steinertone to the aural nerves with the rapidity of electricity, but without the interference of the beats of an electric current. The Steinertone does it as fast and controls it at the same time, something electricity cannot do, for its control is lost with the birth of its individual function. It must perform its circuit. The Steinertone obeys only a higher law and its circuit runs from the player's mind to that of the listener, a circuit electricity has not yet attained.

Having an absolute control of the hammer through which the string is brought into life the Steinertone determines the nature of that life, and therein lies its tremendous æsthetic value, its value to the future development of the whole scheme of music. While the great advantages of the piano over other instruments, brought about through its polyphonic resources, have always been acknowledged, its shortcomings, when compared with other instruments, such as the instruments of the string class, have been considered definitely fixed and even hopelessly so. The patent offices of Europe and the United States are filled with thousands of action models, representing efforts, in many cases, to overcome the rigidity, inflexibility and uncertainty of the complex Erard grand action, the foundation of the normal modern grand action. All efforts based upon an improvement in that direction have been futile because the course of development has been on the same former false line.

The hammer in those actions "leaps," as Mr. Steinert calls it in his above letter, and it does not leap in accordance with a fixed formula, as the maker of it pleases to let it leap or the player decides to make it leap. The hammer leaps when the escapement permits it, and when the hammer is out of control, in process of the leap and its return to rest, the player can only guess what he may be able, in a modified sense, to do with it, and frequently he can do nothing with it at all at that stage. The amount of time devoted to the practice of the touch of the piano for the purpose of securing definite control of the hammer movement is sufficient alone to make a great player of the average student.

The complete control of the hammer (and the hammer is to the piano string what the bow is to the violin or 'cello) in the Steinertone permits the player to modify and amplify in all directions through the function of the touch. As I said before, the response is instantaneous; the constant militant

control and discipline about as near to perfection as the human touch wishes it.

If the player desires to produce an effect of fondling touch, the slightest key pressure will result in a slight awakening of the string akin to the rustling of the æolian harp, and from this all grades of touch are produced, to the most powerful double and triple forte passages which can actually be pounded out of the piano, always, however, in complete control, so that the dynamic changes can be precipitated suddenly as well as gradually and the new effects be obtained on the piano hitherto not expected.

The Steinertone therefore enables the cultured musician to approach the literature of the piano with renewed assurance that his dreams of expression will finally be realized, for it ceases to be what we always have been pleased to call it—a mechanical instrument. The Steinertone supplements the mechanical contrivance with an effective, co-operative connecting link, reaching from the musical idea to the tone itself, which is called to life as the player wishes it and as he decides it should be born. Consequently he finally becomes responsible for the utterances of the instrument, and becoming responsible is tantamount to saying that hereafter it is no longer the piano that speaks, but the player. There can be no apology hereafter; either the pianist is a musician or a mechanician, and if he is the latter the Steinertone will not permit him to masquerade as the former, while the former will be enabled to mount the highest artistic altitude through the means of expression now at his command.

It is the latter point I desired to reach in my reflections on Mr. Steinert's invention which has stimulated me to make closer studies of the piano machinery, called mechanism or action, than I have for years past. While volumes may properly be written, and no doubt will be written, on the Steinertone, the one essential point I desire to make now is embodied in the last paragraph preceding this, and that point signifies that according to my humble estimate the Steinertone has removed the piano out of its mechanical realm and placed it beyond the reach of automatism by supplying it with the means of direct artistic control for the purposes of individual expression—which is the basis of all art.

B. ACH.

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THE Leonora Jackson Company has been booked for the following cities during the last two weeks:

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TO Americans traveling or residing in France the question of supplementary education must ever be one of great moment.

While voyage and foreign life does much to broaden the mind and cultivate the taste, much of its valuable lesson is wholly lost by reason of lack of various kinds for its proper assimilation.

How many people do we meet who have seen much, heard much and paid much, but who remain as ignorant of the real treasures and values of Europe as though they had remained in their home villages and cities turning over the leaves of so many photograph albums?

Much less, even, for had they beside them at home some intelligent person to teach them to read about these photographs and to know of them they could at least become informed in a certain dry manner, which would at least prepare them to travel with some sort of benefit to themselves or to others.

But the fact is that the majority of travelers, especially of a new country like America, where life and training are eminently practical in tendency, get little more return for their vast fatigues and outlays than that which is furnished by beds and board, with the added excitement of novelty, which they could find in any well appointed dry goods store.

Our people need, first, proper presentation of the treasures of a vast museum such as Paris. Then they need a proper preparation of spirit and imagination, and also of information, in order to make the reception of the new ideas possible. And then, withal, they need the language of the country in which they are in order to comprehend and hear and read for themselves.

We abroad labor under many disadvantages in these regards.

In the first place we do not know, nor do we imagine or believe, that we need any of these things. In the next place the French, brought up in the midst of such things, cannot conceive that we lack them, or if they do see this in a vague way, they fail utterly in the capacity to instruct us according to our special needs. They do not know where to begin, they do not know how to proceed, and they do not know whether we are acquiring what we need or no. They do not know our natures or our previous education.

This sort of want must be supplied by Americans. Advanced intuitive, specially gifted souls who grasp the two situations, and who have acquired what is necessary to make them fitting intermediaries or interpreters between the two. This sort of person is very rare in all countries. Once in a while one exists. "Il faut en profiter," as they say in France.

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Some years ago there came to Paris a young lady of good family, of education, refinement and knowledge of the best usages of society, but with immense artistic and literary intuitions pushing her toward the Old World for greater culture and development. Arriving in Paris, the city of her dreams, she had of it that peculiar conception common to all our country people, namely, that one had but to enter the city to find the means of satisfying her artistic aspirations.

Alas! Readers of THE MUSICAL COURIER during the past few years have been somewhat enlightened as to the reverse of this picture. Week by week has been there set forth the nature of this grand disappointment—the reason for it; why it is that such rich mines of intellectual ore remain in the mines (minds) of the place, while foreigners

starve and thirst, standing in their midst—all through misunderstanding one of the other, and through the "lacks" of various kinds suggested in the opening lines of this writing.

Well, this lady searched and wept, worked, thought; wept again, but continued working and thinking till little by little light began to dawn, and she saw the way before her. It was an unnecessarily long and slow process, but it was at that time the only one. Thanks to her peculiar native intuition and prepared powers, it was much shorter and more hopeful than it would be for the majority of our women. She had likewise perseverance and but that one object in her mind.

She succeeded. First in her own acquisition, and then in another acquisition still more precious in its relation to others, namely, the ways and means by which such acquisition could be made possible to her country women, with one minimum of what it cost herself of time, of effort, of discouragement, and—of money.

Having means, she established herself in one of those ideal homes, which the exceptional beauty of Paris and the intelligence and taste of a gifted American woman make possible in the French capital. Then, having in her home relations numbers of young friends, with aspirations somewhat similar to her own, she had two or three of them come visit her. With all the passion and enthusiasm of an apostle, a discoverer, an artist, a teacher and a friend, she placed before these young people the landmarks she had so dearly found. The success of the new and interesting undertaking was such as to cause her to organize, in a systematic manner, the means necessary to a continuation of this needed and beautiful work.

Of the means thus originated, the place selected, the manner in which the work is carried out the results produced and the charming lady herself, to whom so many grateful and affectionate people bow to-day, will be told next week.

Suffice it to add here that the name of the lady is Miss Grace Lee Hess; that she comes from Washington, U. S. A.; that she has grouped around her a circle of the élite of many nations, but especially of France and America; that her address is 145 Avenue Victor Hugo, and that those who may wish to enter the charming circle must not count upon doing so this year, as but eight persons are admitted at one time, and, except through accident, change, illness or some untoward circumstances, the pretty bedrooms and the cherished places at the family table are so far all occupied at present.

Still changes are always occurring in this world, and those who feel from the above that such an opportunity would be invaluable in their case, might better get into communication at once with the possibilities. Meantime

[To be continued.]

"The Technic of Musical Expression."

"THE Technic of Musical Expression" was the theme of a most interesting and instructive lecture given at the house of Mrs. W. Rensselaer Lloyd, 2002 Fifth avenue, New York, last Tuesday afternoon. The eminent voice specialist, Albert Gérard-Thiers, who preached these newly discovered old truths, illustrated them by the melody of his own superb voice. The fashionable gathering which came to listen and be instructed included a number of well-known vocal and instrumental teachers.

"All musical expression is based upon philosophical law" is the burden of M. Gérard-Thiers' lecture lesson, and he proves the points he advances to the satisfaction of all thinkers. He referred to rhythm as being most important in music and by giving to his hearers the idea of love, anger, fear or agony showed how the portamento portrays affected conditions in music.

Among the musical illustrations were: "Plaisirs d'Amour" (1661), Martin; "Caro Mio Ben" (1757), Giordano; "It Was a Lover and His Lass" (1829), Mosley, and many other songs by the masters.

Jessie Shay Makes "a Hit" at Johnstown.

OF the young pianists before the public to-day, there is none more gifted than Miss Jessie Shay. Wherever she has played this season the young artist has captured the musicians as well as those who can only be classed as music lovers.

Last Wednesday, December 5, Miss Shay was one of the soloists at the concert of the Germania Quartet Club, of Johnstown. She played the new Wissner concert grand in a manner that enhanced the superior workmanship of a splendid instrument, and, of course, revealed her own lovely touch as well. Miss Shay's numbers were Moszkowski's Concert Waltz and the Liszt "Hungarian Rhapsody," No. 12.

The interpretations were broad and fully up to the standards made by the composers themselves.

Miss Jennie Foell, the vocal soloist of the concert, sang an aria from Gounod's "Queen of Sheba," and a group of German songs. The singer also pleased her audience immensely.

Frieda Siemens.

Some Foreign Notices.

MISS FRIEDA SIEMENS rendered a series of piano works, among them the E flat major Sonata of Beethoven and pieces by Schumann, Liszt, Chopin, &c. All were played with musical feeling, pearly touching and carefully studied technic. The conception showed a temperament which required rather to be bridled than spurred. Greater repose, and with it increased clarity in all details, may surely be expected in the future. The graceful appearance of the young artist, her modest entrance, united with the proof of such rich musical endowment, won for Fr. Siemens the sympathy of the audience, and her success in Wiesbaden was undoubted.—Wiesbadener Tagblatt, October 16, 1900.

Fr. Siemens showed herself to be a star of the first rank as far as technic is concerned. The most difficult runs, the most exacting Liszt transcriptions were given by the young artist with impeccable purity and astonishing execution. We need not go through the program. The Beethoven E flat major Sonata is a touchstone for performers, and whoever succeeds in interpreting the intentions of the great master, the mystic introduction on which, like a sweet song, there follows the tender theme for the right hand, and through all trills, passage work, uebergänge, the charming scherzo, the graceful middle movement, the stormy finale—to give all this as genuine Beethoven can only be achieved by a great artist. Other pieces given by her, Schubert's B flat major Variations, Brahms' Intermezzo in E flat major and Schumann's "In der Nacht," gave the performer opportunity to fulfill all demands and show herself a noteworthy artist in conception as well as in technic. The three numbers in the last part, Chopin-Liszt, Chopin and Wagner-Liszt. We can pay our unreserved thanks to Miss Siemens for her performance of the "Spinning Song" from "The Flying Dutchman," with its enormous demands on technic. The applause was continued till an addition was given. For this she chose Chopin's A flat major Waltz, and gave it with such successful execution, we might say sparkling technic, that we recommend the young lady to make a tournée as a Chopin player par excellence. She will win plenty of laurels.—Rheinischer Karrer, October 16.

Ziegfeld.

Dr. Florence Ziegfeld, president of the Chicago Musical College, was at Naples recently. He intends to go to India.

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Harold Bauer's Recital.

DECEMBER 9, 1900.

HAROLD BAUER gave his first piano recital in this city yesterday afternoon (December 8) in Steinert Hall. There was a large and brilliant audience. The program was as follows:

Sonata op. III.....	Beethoven
Etude, B minor.....	Mendelssohn
Gavotte.....	Gluck-Brahms
Fantasia, op. 49.....	Chopin
Carneval.....	Schumann
Etude, C minor.....	Chopin
La Leggerezza.....	Liszt
Islamey.....	Balakireff

This was a remarkable concert. Mr. Bauer not only gave rare pleasure to the inveterate and greedy concert goer; he also awakened respect, sympathy and lively admiration in the breasts of hardened musician and critic.

His program was exacting, for it demanded the display of mature thoughtfulness, musical brilliance, deep emotion, as well as mere grace, delicacy and exalted technic. He set for himself a severe task. He accomplished this gloriously, and with the true modesty of a great conqueror.

The performance of the sonata by Beethoven was masterly throughout. In the introduction and allegro there was the thought of the mighty composer who knew himself to be a man among and above men; who shook defiantly his fist at the thunder storm that raged over his deathbed. The depths of Beethoven's emotion were sounded in the Arietta, and the pianist interpreted the mightiest of composers as no pianist has done here since D'Albert moved all hearts by his reading of the slow movement in the same master's Concerto in G major. The intricate variations were for once not merely a task, not merely intricate passages with formidable trills; they were alive with flowing rhythm and beauty of thought; they were ornamented with precious jewels of tone.

And side by side with this performance must be placed the superb interpretation of Schumann's "Carneval." Everybody, young or old, male or female, plays this piece, and he that is obliged to frequent concert halls shudders when he sees it on the program, for there are such vapid, foolish, false, atrocious readings. Some turn the piece into a succession of episodes which have no connection with each other, which have no apparent excuse for being. Some see only Florestan in the music, and pound as though the music were intended to portray a students' ball. Others out-Eusebius Eusebius. And I have heard it when the gayety and the merriment were such as are popularly supposed in ribald Western cities to characterize a social entertainment patronized and managed by the old-

est families of Boston. But the performance by Mr. Bauer was a masterpiece of rhythm, sentiment, poetry, understanding. The sense of rhythm displayed was equaled only by De Pachmann at his best, and this rhythmic power which distinguished the whole reading was perhaps most keenly and delightfully felt in "Arlequin," where there was appropriately a dash of French vivacity, and in the "Promenade." The tenderness in "Eusebius" was exquisite, and in "Chopin" you heard the voice and saw the face of the hectic Pole. For once the march of the Davidsbündler was taken at a pace that allowed of the pomp and circumstance of war. Do you say all this is extravagance? Then you did not hear Mr. Bauer.

The study by Mendelssohn was played with the extreme elegance and strain of minor poetry that were demanded. Even more charming, if possible, was the performance of the Gavotte, which in subdued beauty and suggestion was like unto a Watteau or the "Fêtes Galantes" of Paul Verlaine, in which is the whole spirit of the eighteenth century. The study by Chopin was taken at a slower pace than usual, but it gained thereby, and here, as in the Fantasia in C minor, the pianist's sentiment remained pure and true; there was no taint of sentimentalism, palsy never took the place of emotion, and yet it is only just to say that I have heard more impressive readings of the introduction to the Fantasia. Balakireff's "Islamey" was played here in 1891 by Friedheim. Since that date it has been played by Siloti, Buonamici, and, I think, MacDowell. It is a wild fantasia on Georgian airs, an agreeable substitute for the Liszt Rhapsodie, whatever its number may be, that as a rule brings the end of the concert. Mr. Bauer played it with amazing clearness and ease, but his performance of Liszt's "La Leggerezza" was to me even more astounding, in mastery of technic, in swift and subtle gradations of tone.

This concert, then, will be memorable in this city for a full display of all the qualities that characterize a great pianist who is also a thorough and temperamental musician. There was strength that was never forced beyond beauty of tone, and therefore there was genuine and irresistible sonority. There was delicacy that was never trivial or lady-like, but gave immediately the conviction of reserve strength. There was brilliance that was never vulgar, never a lure to catch applause. There was poetry from the quatrain to the epic. And above all and permeating all was the thoughtfulness of a master of his art.

No wonder that applause was frequent, spontaneous, long continued, but Mr. Bauer wisely added nothing to the program until the very end, when he played a study by Rubinstein. He will give other recitals within the next fortnight.

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The quartet in E major, op. 45, by D'Indy, and the E flat quintet for piano and wind instruments by Verhey were played here recently for the first time. We know little of D'Indy's music in Boston. His sumptuous orchestral variations, "Istar"—one of the striking works of the

modern French school; his orchestral suite, "Médée" have been played by the Symphony Orchestra; and his piano quartet, an early work, was performed here in the spring of 1898 by Lachaume, Ysaye, Marteau, Gérardy. Nor is D'Indy any too well known in New York, if one may judge by programs. Of the works other than those just mentioned, you heard the "Wallenstein" under Seidl; but "Istar" made so little impression on Mr. Finck that in his notes in the *Evening Post* of December 1, or possibly the week before, he spoke of Ysaye's production of it in London, and there described it as though it had never been played in New York. I regret to say that some of my colleagues in your city are disposed to shy whenever they see the name of a Frenchman on a program. I remember the shabby treatment awarded by one or two who should have known better, to Chausson's "Viviane," Charpentier's "Impressions d'Italie" and D'Indy's "Istar."

Vincent d'Indy is a singular apparition. He is a musician of high ambition; severe, almost ascetic taste; he is indefatigable in his labors for the cause of musical righteousness as he understands it; courageous in opinion, although reserved in his intercourse with the world at large. The man, as well as the musician, is to be respected, admired; and yet it seems to me that of all his school he is the one who has the fewest natural gifts. He is a disciple of César Franck and Wagner, who are by no means one and the same; for only he that is superficially acquainted with the works of the former will claim for a moment that Franck was influenced mightily by the German. The growth of Franck was more inevitable from his beginnings than that of Wagner from his; for there is no "Rienzi" in the catalogue of Franck. The spires of St. Clotilde are not near the theatre of Bayreuth; and no hot air from the Horschel or King Marke's garden ever blew across the organ loft in which Franck wove his mystical harmonies. His "soul was like a Star and dwelt apart."

In spite of his worship of these two men, D'Indy has his own curious individuality. I do not say that this holds good of his opera "Fervaa," for I do not know it, but I have read Alfred Bruneau's article about it. Now Bruneau is a radical of the radicals, but listen to him while he talks about his colleague. I quote somewhat at length, because the remarks may be applied to much that D'Indy has written. I translate freely—for Bruneau has a decided literary as well as musical style—from "Musiques d'hier et de demain": "Nobody will dispute his extraordinary skill in the art of writing, constructing a work, and, in realizing his conceptions, his surprising technic, unsurpassed gifts as an orchestral writer, a marshal of tones. One might easily wish him more originality, spontaneity, less dryness and reserve in the conception of a work and in the choice of the constituent elements. * * * I do not know whether D'Indy will ever be an innovator. Certainly he is not that at present. The day is at hand when Wagnerian pieces and Wagnerian music (I mean by this imitations of Wagner) will become impossible on account of the very triumph of their models, and also because of the incessant evolution of *snobisme*. Each one has a right to follow in his glorious course, and even go beyond the prodigious German poet, and to adopt the plan of reform so magnificently traced to him, but on the express condition that he opens the roads on his own land and applies his ideas to the national spirit; that, in a word, he creates, and advances, always advances, guided by the youthful inspiration which springs from the pure sources of his own race."

"Fervaa" was first produced (at Brussels) in 1897. It was not performed in Paris until May 10, 1898. This second string quartet was first performed March 5, 1898. I mention these dates, not from any furious wish to be statistical, but because a Parisian critic praised D'Indy's quartet and congratulated him on a return to a simpler style. I feel like asking: "If this be the simpler style, what, pray, is the more complex?" For "Istar" (1897) and "Médée" (1898) are surely less complex and they are written in a language that is now universal—it would not have been so twenty-five years ago. Each composer worthy of attention has, of course, his own idiom, and great composers differ in this; thus, you do not quarrel with Pater because he did not write like De Quincey, or J. J. G. Wilkinson, or the author of "Urn Burial." In some instances, as in that of J. J. G. Wilkinson, you must accustom yourself to the idiom for full enjoyment. But even the industrious reader of the modern historical novel could tell what each one of these four worthies just mentioned was attempting to say. Now in this quartet of D'Indy's not only is the idiom strange, but the language itself is strange to me.

His whole system and scheme of thought is alien. The introduction to the first movement is impressive; the third movement is poignant music, which rises at times to nobility and grandeur—there is a lament with a long lamentation: but the scherzo, the finale and much of the first movement are, so far as I am concerned, in an unknown tongue. I do not know whether it is aesthetically good or bad.

(By "bad," Mrs. Comstock, I do not mean immoral.) The workmanship is admirable, but did not D'Indy hamper himself by his determination to build this long work

on four notes? The very necessity for looking continually after the welfare of these notes, of amusing them, of seeing to it that they receive proper attention, quenches spontaneity. To accomplish this feat with reckless elegance was a task to which Mozart or Wagner applied himself, without apparent preparation, with a jaunty air.

D'Indy was never a melodist of the first or even the second rank. There is no gushing fountain in his garden; I see him with a divining rod; he searches for melody; he sinks artesian wells. Nor is any music by him that I have heard distinguished by sensuous emotion. Imagine Massenet's treatment of the subject of Istar, who descended to the Shades to rescue her young lover. At each one of the seven gates a warder stripped her—of high tiara, pendants, precious stones, breast jewels, girdle, rings from feet and hands, and "at the seventh gate the warder stripped her; he took off the last veil that covers her body." With each removal of raiment or jewels, a variation hints at the theme upon which it is built, but this theme is not heard in its entirety until the last variation, when it is proclaimed by groups of instruments in unison and octaves, and afterward in full harmony, and this theme appears when Istar stands revealed in all her splendid nakedness. D'Indy's music is amazing sonority and peculiar impressiveness; but there is no suggestion of fleshly allurements. And here D'Indy perhaps is right; for surely you would not have strains of swooning sensuousness accompany the ride of Lady Godiva, although a piccolo might typify Peeping Tom. But Massenet's music would inevitably be pornographic, if not absolutely *yonique*. In the quartet D'Indy is seldom human; he seems to sit remote from all, like the Usher in Hood's poem. Unfortunately I heard this quartet only once. It had been rehearsed with great care; it was played in an appreciative and loving spirit, although I could not help feeling that the first allegro should have gone a little faster. Frenchmen hear fast music faster than players of other nations.

The quintet by Verhey was a sad disappointment. It is distinctly bourgeois. It might sound well in a beer garden opened Sunday afternoon for families only. The first phrase of the first movement is enough to characterize the whole work. Verhey is, I believe, a piano teacher in Rotterdam, and between forty-five and fifty years old; old enough to know better than to allow such music to be printed, and too old to learn how better music is written.

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The Cecilia Society, Mr. Lang conductor, gave the first concert of this, the twenty-fifth season, December 5 in Symphony Hall. The solo singers were Miss Shannah Cumming, Miss Ada Hussey, George Devoll, Stephen Townsend, E. A. Dudley. The orchestra was of Symphony players, and Mr. Whelpley was organist. Mr. Chadwick conducted his own work. The program was:

Hallelujah Chorus, from Mount of Olives.....Beethoven
Hiawatha's Departure.....Coleridge-Taylor
Cherubim Song.....Tschaiakowsky
Phoenix Expirans.....Chadwick

Coleridge-Taylor's Cantata was performed here for the first time, as well as for the first time in America, unless I am misinformed. As a matter of record, let me add the chronological order of the scenes from Longfellow's poem:

"Hiawatha's Wedding Feast," Royal College of Music, London, November 11, 1898.

Overture to "The Song of Hiawatha," Norwich Festival, October 6, 1899.

"Death of Minnehaha," North Staffordshire Festival, October 26, 1899.

"Hiawatha's Departure," Royal Choral Society, London, March 29, 1900.

The performance was not characterized by orchestral finesse or choral nuancing; nevertheless, a fair idea of

the cantata was obtained. The burden of the solo work was divided between Mr. Devoll, whose enunciation was delightfully distinct and whose intelligence was marked, and Mr. Townsend, who accomplished admirably an arduous task.

Let me first say that the chorus had been painfully taught to pronounce "Heeawatha," although Longfellow once said that if he had wished it so pronounced he should have spelled it so. Mr. Lang is fussy about such things; he pays tithe of mint and anise and cummin, and omits the weightier matters of the musical law. I am told that he consulted some Indian doctor, some medicine man, an authority revered among his people.

I call the attention of my good friend Mr. Krehbiel to this singular fact: Coleridge-Taylor has negro blood in his veins, and he chose an Indian subject; and yet the music of "Hiawatha's Departure" is without the Scotch snap. Surely there is something wrong in this.

This is the first large work by Coleridge-Taylor that I have heard. I was mightily impressed by it, and especially by the out of door feeling, by certain elemental, or rather primitive, qualities that remained primitive in spite of the composer's mastery of modern expression in colored harmonies and gorgeous orchestration. There is a sense of rhythm that is almost barbaric, and in rhythm the so-called savage nations surpass the Christians who are now cutting throats to advance the cause of civilization. Vernon Blackburn has likened Coleridge-Taylor to Tschaiakowsky in his display of "a sense of deep tragedy" in association with marked rhythm. One of the most striking instances in Tschaiakowsky's music is the pedal point in the trio of the second movement of the Pathetic Symphony—the inexorable repetition of the drum beat with plaintive and wild harmonies is as the Egyptian mummy at the feast.

Coleridge-Taylor's father was a mulatto, a physician, who was born in Sierra Leone, and married an Englishwoman. Captain Chamier wrote in his "Life of a Sailor": "I have traveled East, I have traveled West, North and South, ascended mountains, dived in mines, but I never knew and never heard mention of so villainous or iniquitous a place as Sierra Leone. I know not where the Devil's Poste Restante is, but the place surely must be Sierra Leone." Richard Burton, of the "Arabian Nights," was there in the early sixties, and I commend his chapter devoted to that region in "Wanderings in West Africa" to lovers of prejudice, hatred and oburgation. Burton, who never liked the negro, was especially bitter against the Africans at Sierra Leone, whom he accused of insolent pretensions, and he objected most of all to their appearance in London: "The elongated coconut head bears jauntily a black pork-pie felt, with bright, azure ribbons, and a rainbow necktie vies in splendor with the loudest of waistcoats from the land of Moses and Son; the pants"—O Richard! O, mon roi! why did you say it?—"are tightly strapped down to show the grand formation of the knee, the delicate slimmness of the calf, the manly purchase of the heel, and the waving line of beauty that distinguishes the shin-bone."

"There are portentous studs upon a glorious breadth of shirt; a small investment of cheap, gaudy, tawdry rings sets of the chimpanzee-like fingers, and, when in the open air, lemon-colored gloves invest the hands, whose horny reticulated skin reminds me of the scaly feet of those cranes which pace at ease over the burning sand, for which strong slippers are not strong enough; while feet of the same order, but slightly superior in point of proportional size, are tightly packed into patent leather boots, the latter looking as if they had been stuffed with some inanimate substance—say the halves of a calf's head." I quote this to show how far prejudice will carry a keen and minute observer when he suffers chronically from a theory.

And in this "Hiawatha's Departure" I find—nor is it too fantastical—the musical speech of a sensitive and

imaginative member of a long abused and long-oppressed race, as in Hiawatha's dark and dreary vision of scattered nations swept in remnants Westward, to which the orchestral accompaniment is of a new and peculiar gloom; in the dramatic two pages in which the tenor tells how the Black-Robe chief narrated the sufferings of the Saviour. These pages declaimed with power and intensity by Mr. DeVoll are as a whole Passion in most condensed and potential form. The beauties of the work are many, they are on every page. The introduction and opening soprano solo take you at once to another land where man and other animals live together a natural life. There are landscapes shot through with colors of earth and air and sky. There is the sense of humor, as in the scene where Iago, the great boaster, tells his adventures to the scoffing crowd. There is music that seems to come not from the workshop, but from the summer morning and noon and evening's dusk and coolness, which the music depicts. There is no sentimentalism, which takes the place of sentiment in so many English cantatas. There are abundant evidences of dramatic ability and scenic instinct. As I have said, the choral and orchestral workmanship is individual and masterly. Educated in England, Coleridge-Taylor leads his voice parts with the ease and flow found in the works of the best English composers. Unlike the majority of his colleagues, he has ideas and imagination.

Let us hope that Mr. Coleridge-Taylor's head will not be turned by his success in England. Let him consider his ways and not yield to the temptation of writing to order. His output during the last two or three years has been more than considerable. This year, 1900, has seen his "Hiawatha's Departure"; the orchestral suite, "Scenes from an Everyday Romance"; "The Soul's Expression," four sonnets by Mrs. Browning; the incidental music to "Herod," the tragedy produced in London October 31.

Mr. Chadwick's "Phoenix Expirans," a work of peculiar fragrance and strength, has been reviewed in THE MUSICAL COURIER at length, and it is not necessary now to repeat what I said when it was performed here by the Handel and Haydn. I believe Mr. Chadwick found the strangely beautiful text by an unknown author in Trench's "Sacred Latin Poetry." I cannot understand how it escaped the attention of Remy de Gourmont, whose "Le Latin Mystique. Les Poètes de l'Antiphonaire et la Symbolique au Moyen Age," is a treasure house of quaint and enchanting poetry, as well as an incredible mine of strange learning. He speaks of the Carmen apologeticum, in which the author bases his hope of the resurrection of the Word of God and the renaissance of the Phoenix. He mentions the symbolical poem "De Phoenix," ascribed to several, and another "Phoenix" of which he says that it is without Christian spirit; "it is beautiful verse and nothing more"; but unless he refers by this to the poem which begins,

Tandem audite me
Sionis filiae!

there is no mention of "Phoenix inter flammam exspirans."

● ▲ ●

The program of the seventh Symphony concert, December 8, was as follows:

Overture, Calm Sea and Prosperous Voyage.....Mendelssohn
Aria, Dulce, Schweige, from Catharina Cornaro.....Lachner
Miss Ternina.
Symphonic poem, From Bohemia's Groves and Meadows.....Smetana
Prelude and Liebestod, from Tristan.....Wagner
Isolde, Miss Ternina.
Symphony in E flat, No. 2.....Goldmark

The overture was well played, but why should this respectable piece by the genteel Mendelssohn be brought forward at this late date? Mr. Apthorp said in the program book: "The ship's slowly and majestically sliding into the dock and coming up to the wharf, in the last three measures, may be called a gem of musical imagery in itself." Sunbeams from cucumbers! Mendelssohn wrote one great overture, "Fingal's Cave," for this as a work of



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beauty and imagination is above the overture to "Midsummer Night's Dream"—but the one played last night reminds me of a trip to Nantasket on a Sunday boat; there are mothers with children and baskets; young men with girls and bad cigars; and there is a boisterous scene at the landing. Did you ever see the eminent play actor, John A. Stevens, in "The Unknown?" "Ta-tara-ta-tara ta." "What is that?" "'Tis the excursion boat on the river; but I will be your faithful dor-r-r-g-g-g!"

Smetana's symphonic poem is not equal in power or interest to the three that precede; and yet it is a characteristic work. It was composed in 1875, after he began to suffer with the disease that finally ended in complete deafness, hallucinations, madness, death. He himself told Zeleny that the roaring introduction portrays the impression made on the wanderer who sees for the first time a Bohemian landscape; that the first passage in G major is as the walk of a naive village maiden; that the 3-4 section describes the beauty of nature in the summer at high noon, with the sun at the zenith, with shadows and glimmerings of light in the forest, with twittering of birds. "I worked out the contrapuntal task," he said, "with ease, for I have practiced such tasks diligently." The polka finale is a harvest or village festival. This music is in certain ways naive; but the simplicity is that of a strong nature who can afford to be simple; it is never affectation. The more I hear of Smetana's music, the more I wonder at those who name Dvorák as the greatest of Bohemian composers.

Franz Lachner is an interesting figure to-day chiefly on account of his early association with Schubert and his determined opposition to what was known once as "music of the future." He was a solid musician of the good old days that, fortunately for art, are no more. I wonder why Ternina chose the aria from "Catharina Cornaro," who would be the first to be bored by the tune if she were now alive. Neither Ternina's voice nor art nor majestic presence can rescue recitative or aria from the dust bin of Time.

She declaimed the "Love Death" from "Tristan und Isolde" superbly. She did not find it necessary to shriek or yell or turn the woman of noble birth into a red faced virago.

Mr. Gericke's reading of the Vorspiel to "Tristan" reminded me of an essay on Platonic Love.

The Symphony in E flat, which was first played at Dresden, December 2, 1887, is not one of Goldmark's best works. Goldmark is happiest when he is seated on his camel. Witness the "Sakuntala" overture and "Die Königin von Saba."

Earl Gulick.

FIFTEEN years ago, at the opening of the St. Cecilia Ladies' Vocal Society of Brooklyn, the famous baritone, Francis Fischer Powers, sang as an encore "A Mill Wheel." Last Wednesday evening (December 5) Mr. Powers' now famous pupil, Earl Gulick, sang the same song at a concert by the St. Cecilia Society. The boy's singing throughout was remarkable for its artistic finish and sustained pianissimo.

Cottlow Plays at Galesburg.

To-morrow (Thursday) Augusta Cottlow will give a recital at Know Academy of Music, Galesburg, Ill. This pianist will make her first public appearance in Chicago some time in January.

Cable Address:
GOTMUSIC.

For Christmas.

A Suitable Gift for a Music Room or Studio.

ONE of the difficulties that presents during the holiday times is a suitable and appropriate gift for Christmas for a musician. It is impossible to make a selection of music, and a musical instrument is out of the question. Something for the music room or the studio is wanted, but just what is the one thing, that is difficult of determining.

A bust of a favorite composer is appropriate, but it is



difficult at times to get good likenesses of them, and when it is possible to secure something designed by an artist of acknowledged reputation, the opportunity should be taken advantage of.

William F. Hasse, 115 East Fourteenth street, New York, makes a specialty of busts of famous composers, and has gone to great expense in producing only representations that are accurate and lifelike. These busts are modeled by such artists as Schaper, Landgrabe, E.

Herter and others, and these names are sufficient to indicate that the busts are works of art.

Busts can be obtained of Hasse ranging in height from 9 inches, 17 inches, 20 inches to life size, and brackets and pedestals suitable for any use and size of bust can be obtained from the same source. Write for a catalogue to William F. Hasse, 115 East Fourteenth street, New York.

Heathe Gregory Recitals.

HEATHE GREGORY, a talented young basso singer, who has appeared from time to time at exclusive functions in New York, Newport, Lenox and Washington, promises to have a busy winter. His social successes have been real, and that he is popular with the "Four Hundred" is evident. Last summer he was engaged for Miss Leary's seven Thursday and all of the dinners which this well-known social leader gave at her Newport villa. Mr. Gregory has sung for Mrs. William D. Sloane, at Lenox, and at other summer homes in that vicinity.

Recently Mr. Gregory sang in Washington, D. C., at the residence of Mrs. Charles M. Foulke, 2013 Massachusetts avenue, under fashionable auspices. The guests included the British Ambassador, and, by the way, Mr. Gregory sang at the British Embassy last season. The recent dates at Washington were December 3 and 4. The evening before singing at Mrs. Foulke's Mr. Gregory appeared at the Shoreham at a musical in aid of the Home for Incurables in the District of Columbia. Last Thursday evening the young basso sang in New York at the University Settlement concert, arranged by Mrs. Nicholas Fish. Mr. Gregory will make his home in New York, and as he is a young singer with a rich voice and good presence he will doubtless appear frequently at local concerts and musicals. Just how musicians regard Mr. Gregory's standing it will only be necessary to reproduce the following letter:

The undersigned, having had occasion of hearing Heathe Gregory sing, hereby certifies that he has a beautiful basso voice and good musical intelligence, so that he gives promise of a brilliant future.

L. MARCINELLI, Conductor Grand Opera.

As a result of Mr. Gregory's Washington appearance and his Newport and Lenox seasons he refers to the following: Mrs. John Jacob Astor, Mrs. Alexandre, Mrs. C. H. Baldwin, Mrs. J. Hude Beekman, Mrs. O. H. P. Belmont, Mrs. N. Van Rensselaer Berry, Mrs. C. L. Best, Mrs. Charles Astor Bristed, Senator and Mrs. Thomas H. Carter, Mrs. E. S. Cramp, Mrs. J. Amory Codman, Mrs. A. Cass Canfield, Mrs. Reginald de Koven, Mrs. George B. De Forest, Mrs. James H. Embry, Mrs. Herman B. Duryea, Mrs. Elisha Dyer, Jr., Mrs. Stephen B. Elkins, Mrs. Charles M. Foulke, Mrs. Nicholas Fish, Mrs. Charles Ditson, Mrs. Stuyvesant Fish, Mrs. Robert Ives Gammell, Hon. John Hay, Mrs. George Hoffman, Mrs. David King, Miss Leary, Mrs. Lewis Cass Ledyard, Mrs. John J. Mason, Mrs. C. Clement Moore, Mrs. Hermann Oelrichs, Mrs. Edwin Parsons, Mrs. Frederick Pearson, Mrs. J. Fred. Pierson, Mrs. T. Shaw Safe, Mrs. John D. Sloane, Mrs. William D. Sloane, Mrs. George S. Scott, Mrs. Frederick Sheldon, Mrs. Nathaniel Thayer, Mrs. R. T. Wilson and Mrs. N. de R. Whitehouse.

Norma Meyer, Child Flutist.

LITTLE Norma Meyer, the talented pupil of Eugene Weiner, the well-known flutist, appeared with marked success at a recent musicale at Sherry's. The youthful performer played as her solo number "Favorite de Vienna," by Terschak.

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For Particulars apply to "Saturday Extra Department."

THE disagreeable news has reached us by cable
that the eminent violin virtuoso, Willy Bur-
mester, broke one of his wrists last week. Details
are lacking.

HUMPERDINCK, composer of "Hänsel und
Gretel," has just been appointed principal
professor of composition at the Royal Conserva-
tory, Berlin.

WHEN you disagree with anyone you are nar-
row minded, but the moment you agree you
are a broad-minded thinker. Consequently when
you agree with everything and everybody you are
a genius—at agreeing.

THERE is some newspaper talk of erecting a
Temple of Music in New York for the edifi-
cation of Frank Damrosch. Why not put this
gentlemanly conductor into the Hall of Fame at
once? He is an authority on sheet music!

IT is reported that Felix Weingartner is seeking a
divorce from his beautiful young wife. She
has the reputation of being very much in love with
him and attending every concert he directs. She is
divinely tall and divinely fair and has red hair.

A PACIFIC COAST exchange twits THE
MUSICAL COURIER for having said—though
we have not seen the paragraph—that Melba
studied the role of Don Juan with Marchesi pre-
paratory to singing it in this country. Well, why
not?

HEINRICH PORGES died of heart disease
while conducting a rehearsal of "Christus," at
Munich, where he was Royal Music Director, on
November 17. Porges was an early friend of Wag-
ner, and lived for years in Bayreuth. With Anton
Seidl and Engelbert Humperdinck he pushed about
the stage the machines that held the Rhine Maidens
in the original Bayreuth production of the Ring,
1876.

SOME of the more unsophisticated of the musical
profession and musical world are under the
impression that the system of starvation fees paid to
musical artists on the Continent is unknown, but the
following from the Leipsic letter of the Berlin Ger-
man Times shows that the method is well known,
as witness:

The Concert-Agents of Leipsic—like the Gewandhaus-
Direction—have evidently come to the conclusion that
Leipsic is so intensely immense in respect of matters
musical that the foreign press may regard it as a special
favor if allowed access to the sacred halls on payment.
As a positive fact, unless the local concert-agents are
ordered by the concert-giver to send to us members of the
non-German press the tickets, which in any other city
are gladly placed at our disposal, we have the satisfaction
at least of not being called upon to sacrifice an evening
to the particular performance and a considerable amount
of time (otherwise more profitably employed) in writing
thereon.

At times one is justified in regretting this—peculiarly
Leipsic—discourtesy, not so much for the sake of one-
self as for that of artists whose special aim is to be
mentioned in authoritative papers abroad, for the remun-
eration given to artists here is, as a rule, so miserably
low that the offer of the intended fee would in most cases
be regarded as an insult in Old Albion or the United
States.

The miserable honorarium offered, as a rule, in Ger-
many, and notably in Leipsic, and the starvation pay doled
out to competent members of orchestras (who have, so
to say, often to work day and night in order to make
both ends meet) renders it of the first importance to
struggling artists to be noticed in music papers which
carry weight in countries where talent once recognized is
fairly remunerated.

The "miserable honorarium," however, does not
prevent these self-same artists from demanding ex-

traordinary fees for coming to this supposedly be-
nighted country.

The purely material or managerial view of the theatre
has seldom been explained more clearly or more frankly
than it was the other evening, in London, by Cecil Raleigh,
in an address before the Old Playgoers' Club. Mr. Raleigh
is the gentleman who has been responsible, in whole or
in part, for a good many of the most lucrative of modern
English melodramas, which are among the most monstrous
of contemporaneous theatrical inventions. It is not sur-
prising, therefore, to find him ridiculing the notion that art
plays any considerable part in the direction of an up to
date theatre. The primary object of such an institution,
he declares—and the assertion cannot be disputed success-
fully—is to make money, and the only way in which this
can be done is to find out the public taste and cater to it.
The public, he argues, knows what it wants and will be
gratified. This is the old, old excuse of the speculative
manager whose only notion of theatrical direction is to
imitate any form of entertainment which may be enjoying
popularity at the moment. There never was a more pesti-
lent heresy, or one with a smaller foundation of truth to
support it. That Mr. Raleigh, who, of course, knows bet-
ter, as he is an intelligent man, should venture to adopt
it openly is somewhat astonishing. It is not only fatal to
enterprise or originality, but practically teaches that the
surest way to succeed is to play down to the level of the
mob, than which there could not be a more short-sighted
policy. The fact is that the theatregoing public, which in-
cludes a very small proportion only of the lower and
coarser elements of the population, will not patronize a
bad exhibition if it can find a better. Invariably it turns
to the place where it can get the best show for its money.
It has no voice whatever in the management of the thea-
tres, no way of satisfying its wishes. Its sole privilege is
to take what is offered to it, or to go without. It has
invariably enriched the actor or the manager who has
had anything of more than common merit to offer. But
the moral seems to be above the reach of the ordinary
managerial apprehension.

THE above is from the *Evening Post* of last Sat-
urday and we confess we do not grasp the
argument. If "the population will not patronize a
bad exhibition if it can find a better;" and "if invari-
ably," as that paper continues to say, "it turns to
the place where it can get the best show for its
money," then the manager of the latter place is
"playing to the level of the mob." And pray where
is the enriched musical manager either here or in
England who has been made so invariably on the
basis of merit. We would not sustain Theodore
Thomas; nor would we sustain the legitimate Ger-
man Opera at the Metropolitan. We want the sensa-
tional; the star, the musical acrobat, the one who
plays to the level of the mob.

At a half dozen highly artistic and rare piano re-
citals given in this town during the past three weeks
not sufficient money was taken in to pay the neces-
sary expenses—speaking of the average. The
highest artistic efforts are lost in bankruptcy here
because the sensational singing star with a sustained
high note, if possible, will draw all the musical
money in sight. The star always sings to the level
of the mob, otherwise the mob would not support
her (the quality of the mob, of course, being rela-
tive always). And the *Evening Post* really expects
managers to give performances without an eye to
the mob, without an eye to the money? How is one
to get an advertisement into the *Evening Post* with-
out money? For love? For the love of municipal
reform? For the love of the Filipinos? For the
love of the gold dollar?

The only method on which a manager can sustain
himself is by watching the "mob." It may be a
rag-time "mob," a Beethoven "mob," a reform
"mob," a Richard Strauss "mob" or a Filipino sym-
pathizing "mob." When you get above the level of
the "mob" you must be a genius to gather it about
you and in doing so you create a new "mob" and to
that you will cater or you will lose it and cease to
be a genius—although the genius will never lose his
"mob." That makes him a genius.

The *Evening Post* has its "mob" and that "mob"
is satisfied with the paper proving it by sustaining
it with its means, its money. The moment it loses
its mob it is ended.

The Musical Courier in Europe.

AN arrangement has been concluded between THE MUSICAL COURIER and Montague Chester, of London and Paris, formerly associated with *Galignani's Messenger*, for a thorough representation of this paper through his official connection in Europe, with headquarters at the Hotel Cecil, London.

Mr. Chester leaves here to-day on the steamer New York, to assume charge of the work, after having spent a month in this country in order to become thoroughly initiated in American journalistic methods and in the musical affairs of the country. Being a newspaper man of long experience, he was rapidly enabled to grasp the situation, and, equipped as he is, he will be in a position to attend to the future development of THE MUSICAL COURIER in its circulation and advertising departments throughout Europe.

Circulation.

Under the auspices of Mr. Chester THE MUSICAL COURIER will at once be placed on all news stands in Europe, in all the prominent clubs and hotels, as well as in the musical centres of each community. The question of circulation is the all important one in connection with this paper, and has been such for years past. While it has been known that great activity has been exercised for the purpose of developing the business of THE MUSICAL COURIER, the first and primary instinct that has been followed out has been that of circulation, which is the basis of all successful newspaper work. Mr. Chester will devote the greater part of his time for the next year to the question of circulation, and there will be no musician, amateur or professional, from this country who may visit Europe who will not be able to find THE MUSICAL COURIER in any place where he may reside or travel.

* * *

Mr. Floersheim, as a matter of course, remains our valued representative at Berlin, and the other permanent correspondents of THE MUSICAL COURIER in the various cities of Europe will also continue as at present. But business matters and affairs pertaining to the development of circulation, to the placing of contracts for advertising, and to the general business prosperity of THE MUSICAL COURIER in Europe, are placed in the hands of Mr. Chester, who will have absolute discretionary power in the premises. The extraordinary development of THE MUSICAL COURIER in recent years, which has been recognized by the award of the supreme distinction of a Grand Prix at the Paris Exposition of 1900, has made it imperative to place the business of the paper in the hands of one person and under his sole management, and for this reason the arrangement with Mr. Chester has been formulated and concluded. Parties from America visiting Europe, or those who are residing permanently in Europe, can address all their communications to Mr. Chester at the Hotel Cecil, and, as a matter of course, the permanent affairs of Europe relating to the business of this paper are in his hands entirely.

* * *

The all-important services of Miss Fannie Edgar Thomas, in Paris, continue uninterruptedly, and there will be an important addition to the staff of

correspondents of THE MUSICAL COURIER through our selection of one of the most important musical writers of the day, in London, a man who is universally known and who has already contributed extensively to this paper. His name will be announced hereafter.

* * *

THE MUSICAL COURIER of New York and America has no business relations whatever with a publication of a similar name in London. Business done in London through any other hands except those of Mr. Chester's will not be recognized by this paper.

NEW EDUCATIONAL IDEALS.

OTHER days, other ways! On the threshold of the new century it behooves those interested in the future of musical education to reconsider modes and methods. Because our grandparents studied music in a certain narrow manner it by no means follows that we must of necessity be the slaves to these old formulas. Music has been too exclusively the property of the professional man and woman; it has been too subservient to technical ideals. That the art should be approached from any other route seems impossible to those who make of it a bread winning matter. In a well considered article published in the December *Atlantic Monthly* Waldo S. Pratt views his subject from fresh vantage ground. He makes a strong plea for the admission of music into the college curriculum—but not the music pedagogy that is now practiced there. He wishes music to be studied for its stimulating, its refining and æsthetic qualities; it was once an important part of the education of every well-born youth of Greece, Rome and mediæval Italy. These young men did not study the art to become professionals, but only as amateurs in the true sense of that abused phrase.

Mr. Pratt would uproot most present systems of teaching. He believes—as we do—that the living example is the quickest method of instilling taste and understanding. The materials of study should be rational and systematic; recitals, vocal and instrumental, in the class room, and these conducted on the analytic as well as the synthetic plan. Hear Mr. Pratt:

Space fails for the enumeration of the particular courses of lectures, many requiring little or no illustration, that may be arranged to carry out the program here in mind. Probably the best centre around which to group them all is the splendid subject of music history, with its numerous radiating branches. The strict analysis of dominant art forms should be carefully attempted, with expositions of the masterpieces in each. Musical physics should not be neglected or maltreated. Musical æsthetics, though a subject whose very name is highly irritating to many musicians, yet affords a field for the highest psychological acumen, and offers many problems only imperfectly solved as yet. Such an application of music to an end outside itself as church music has dimensions and dignity enough to justify independent exposition. What might be best to undertake in any given case depends on many circumstances. The field is ample and full of attraction and profit for the best scholarship. Music as a part of general culture has stood apart and lagged behind through no fault of her own, but because her educational sponsors have been narrow and selfish. This ideal is not really new. Its practical application is not unknown. Its importance is not unconfessed. But it is still rare enough to justify our calling it a second new ideal in musical education.

My final proposition concerns the purposes that should shape and animate musical instruction in general education. Suppose that we do reach a wider circle than is common, and do so by pushing forward scholastic courses about music rather than technical courses in music making. What are the ends in view?

The writer then discusses these ends; the first

is to make the student rationally intelligent about the plain facts of music. The second is to train his emotional nature—that great danger of the artistic temperament; the third: "That the moral and spiritual potencies may be better known and discriminated." This is a wide but perfectly feasible scheme. Mr. Pratt hints that so-called musical machines may be pressed into service for the new pedagogy. To such a pitch of perfection are some of these made that it is a misnomer to call them any name that implies or suggests mechanism. Being under the direct control of the teacher they can be made invaluable in class work, for, like an orchestra, organist or accomplished piano virtuoso, they comment, explain and divine the inner meanings of the teacher and composer, besides outlining the structural forms of the art. A student may leave his college critically trained in the analysis of musical forms and yet not be a performer. It is needless to add that to him has been given just one more reason for living a noble life.

OPERA IN ENGLISH.

IT is understood that at the conclusion of the season the arrangement known as the Savage & Grau opera in English comes to end by mutual consent—probably by May first. Mr. Grau received 50 per cent. of the gross receipts, which constituted his compensation, consisting of the time the opera occupied in the Opera House. Mr. Grau was not in sympathy with those operas which drew the largest audiences and therefore the greatest sums of money. The differences were bound to arise, for Savage properly and correctly had to view the scheme simply as a money-making enterprise, whereas Mr. Grau looked upon it as an effort to educate the struggling masses in the secrets of the art of opera in English, so that they could cease patronizing his Italian, French and German performances, after which he could reduce the abnormal and exaggerated salaries the foreign stars receive.

For instance, a soprano of the foreign company gets \$1,200 a night; a soprano of Mr. Grau's English version gets \$35 a week. The foreign soprano sings ten times a month—*ergo* \$12,000; the English opera American soprano sings four times a week—\$35. There is no rehearsing of note with the Grau foreign singers; hence no time or work lost; there is rehearsal every morning with the English speaking \$35 a week singers. The foreigners can carefully conserve and save their voices; the Americans in Mr. Grau's English opera company wear out their voices in the rehearsals alone.

Opera in the English language is an artistic proposition of enormous magnitude and possessing such elements as are associated directly with the progress and study and future assertiveness of national music in America. The Savage-Grau combination has given the project in its broad and elegant aspect a decidedly vicious blow, for both of these gentlemen have overlooked the essential law at the basis of the whole idea—that is the artistic law and its aspects and relations to the naturalization of music in America. The Grau-Savage enterprise, although probably launched with all the ambition to do something to advance musical artistic taste, has retarded the true scheme a number of years, but it is bound to be realized. It is part of the spiritual life of the people.

THE only musical news the *Herald* thinks worthy of detailed notice is some pitiful row among members of a church choir. And that reminds us that we have not recently read any musical criticism from the accomplished pen of Thomas Cushing, operatic expert of the *Herald*. When any knotty point is to be solved, from "Pinafore" to fashion plates, the advice of the amiable Thomas is always sought. He is a valuable acquisition to the staff.

THE OPERA PATRONS.

IN publishing a list of the box-holders of the Opera House during the coming season we give evidence of the fact that fashion is again in support of the undertaking as a part of the function. Very few of the persons in the list have any direct interest in music either from an educational or an æsthetic viewpoint and their support of the opera is merely an incident in the necessary and imperative rule of co-operation as much for the perpetuation of exclusiveness as for mutual association and diversion. They constitute the element that keeps opera under foreign auspices in existence and the list, as seen, is a formidable one.

- Box 1—Mrs. Ogden Goellet, all performances.
 Box 2—A. D. Juilliard, Mondays and matinees; Pembroke Jones, Wednesdays; George E. Dodge, Fridays.
 Box 3—R. T. Wilson, Mondays and odd matinees; W. Emlen Roosevelt and Mrs. E. Reeve-Merritt, Wednesdays; Mr. and Mrs. M. Orme Wilson, Fridays; Mrs. J. Frederick Pearson, even matinees.
 Box 4—August Belmont, two Mondays, even Fridays and all matinees; James Speyer, other Mondays; Mrs. J. Frederick Pearson and Miss Leary, Wednesdays; Miss Scott, odd Fridays.
 Box 5—C. M. Hyde and John Notman, even nights and odd matinees; Mrs. Anson Phelps Stokes, other performances.
 Box 6—William K. Vanderbilt.
 Box 7—Mrs. Astor and Col. and Mrs. John Jacob Astor.
 Box 8—M. C. D. Borden and Cornelius N. Bliss, alternating.
 Box 9—Stanford White, Mondays; Charles T. Barney, Wednesdays; J. T. Tower, Fridays; Charles T. Barney, matinees.
 Box 10—George F. Baker, opening Monday night; E. H. Harriman, other Mondays; H. C. Fahnestock, Wednesdays; E. Francis Hyde, Fridays, and Mr. Baker and Mr. Fahnestock, alternating matinees.
 Box 11—Perry Belmont.
 Box 12—Henry Clews, odd nights and even matinees; George J. Gould, even nights and odd matinees.
 Box 13—Mrs. Lloyd Bryce, odd nights and even matinees; Dallas B. Pratt, even nights and odd matinees.
 Box 14—George Henry Warren, Jr., and W. Starr Miller, alternate Mondays; Mr. and Mrs. Percival Roberts, Wednesdays; James B. Haggin, Fridays; John Sloane and Mrs. George Henry Warren, matinees.
 Box 15—Adrian Iselin, Mondays and alternate matinees; William G. Rockefeller, Wednesdays, Fridays and alternating matinees.
 Box 16—Levi P. Morton, Mondays and alternate matinees; George T. Bliss, Wednesdays and alternate matinees; Mrs. George Bliss, Fridays.
 Box 17—H. McK. Twombly and W. D. Sloane.
 Box 18—Charles B. Alexander, odd Mondays and one-third matinees; Edward R. Bacon, even Mondays; Joseph Pulitzer and Camille Weidenfeld, alternate Wednesdays; Herbert L. Terrell, Fridays and one-third matinees; Alexander McDonald, one-third matinees.
 Box 19—H. I. Barbey, Mondays and odd matinees; Mrs. Bradish Johnson, Wednesdays; George Crocker, Fridays; Mrs. Jules Reynal, even matinees.
 Box 20—D. O. Mills.
 Box 21—Oliver G. Jennings, Mondays; Miss Jennings, Wednesdays; Mrs. Edward Moore Robinson and Mrs. J. Hood Wright, Fridays; Mrs. Benjamin Brewster, matinees.
 Box 22—Dr. and Mrs. W. Seward Webb, Mondays and Fridays; James J. Van Alen, Wednesdays; Mrs. H. Mortimer Brooks, matinees.
 Box 23—E. T. Gerry, Mondays and matinees; E. J. Berwind, Wednesdays; E. L. Winthrop, Fridays.
 Box 24—Mrs. Robert Goellet, all performances.
 Box 25—G. G. Haven, odd Mondays, even Wednesdays and odd matinees; John E. Parsons, even Mondays, odd Wednesdays and even matinees; John Sloane, Fridays.
 Box 26—S. D. Babcock, Mondays and matinees; John M. Bowers, Wednesdays; Dr. and Mrs. Charles T. Parker, odd Fridays; J. Henry Smith, even Fridays.
 Box 27—George S. Bowdoin, Mondays and alternate matinees; Charles Lanier, Wednesdays and alternate matinees; Mrs. Frederick Neilson, Fridays.
 Box 28—W. Bayard Cutting, Mondays and alternate Fridays; Mrs. J. V. Dahlgren, Wednesdays; W. S. Gurnee, alternate Fridays; Walter G. Oakman, matinees.
 Box 29—Mrs. Alexander Van Nest, Mondays and alternate matinees; Mrs. Hermann Oelrichs, Wednesdays; Mrs. Richard Gambrill, Fridays and alternate matinees.
 Box 30—W. C. Whitney, all performances.

Box 31—James Stillman, all performances.

Box 32—Luther Kountze, Mondays; Miss Delia Gurnee, Wednesdays; Mrs. Frederic Gallatin, Fridays; Mrs. Kountze, odd matinees; Mrs. S. B. French, even matinees.

Box 33—Thomas Hitchcock, Mondays and two-third matinees; Joseph Stickney, Wednesdays; J. J. Wysong, Fridays and one-third matinees.

Box 34—Heber R. Bishop, Mondays and two-third matinees; Mrs. H. F. Dimock, Wednesdays; Adrian Iselin, Jr., Fridays and one-third matinees.

Box 35—J. Pierpont Morgan, all performances.

Among the holders of grand tier boxes are Miss E. L. Bresse, Jacob H. Schiff, Edward Kemp, Mrs. Jefferson Coddington, H. H. Rogers, Mrs. C. Hester, W. H. Poor, Col. G. B. M. Harvey, Gen. Charles F. Roe and Francis S. Leggett. The Opera Club will once more occupy the omnibus box.

OPERA IN GERMANY 1899-1900.

THE *Signale* commences its review by congratulating the public that the young Italian school has lost ground. "Cavalleria" was given only 272 times and "Pagliacci" 163.

Coming to other schools the number of performances is given as follows: "Lohengrin," 287, and "Tannhäuser," 266; "Carmen," 247; "Freischütz," 236; "Mignon," 211; "Der Fliegende Holländer," 202; "Faust," 187; "Undine," 186; "Troubadour," 181; "Zauberflöte," 171; "Hänsel und Gretel," 170; "Martha," 160; "Czar und Zimmermann," 159; "Fidelio," 159; "Waffenschmied," 156; "Trompeter von Säckingen," 145; "Nozze di Figaro," 143; "Lustige Weiber," 143; "Meistersinger," 141; "Barber of Seville," 136; "Walküre," 122; "Don Juan," 121; "Evangelinmann," 120; "Aida," 119; "Fra Diavolo," 108; "Wildschütz," 104; "Bärenhäuter," 98 (succès de curiosité!); "Hugenotten," 92; "Cloche de l'Hermitage," 87; "Nachtlager in Granada," 86; "Postillon von Lonjumeau," 80; "L'Africaine," 80; "Fille du Regiment," 79; "Stradella," 75; "Dame Blanche," 69; "La Juive," 67; "Rheingold," 60; "Siegfried," 60; "Prophet," 58; "Oberon," 57; "Traviata," 54; "Tristan und Isolde," 50; "Hans Heiling," 47; "Verkaufte Braut," 44; "Rienzi," 41; "Rigoletto," 39; "Nürnberger Puppe," 38; "Masaniello," 35; "Maskenball," 34; "Der Widerspänstigen Zähmung," 33; "Die Königin von Saba," 33; "Tell," 32; "Orpheus und Eurydice," 29; "Joseph in Egypten," 27; "Das Goldene Kreuz," 26; "Die Abreise" (D'Albert), 24; "Die Folkunger," 24; "Norma," 23; "Lucia von Lammermoor," 22; "Robert der Teufel," 22; "Cosi fan tutte," 22; "Die Entführung aus dem Serail," 22; "Die Bettlerin vom Pont des Arts" (Kaskel), 21; "Der Pfeifertag" (Schillings), 18; "Der Rattenfänger von Hameln," 18; "Maurer und Schlosser," 17; "Des Teufels Antheil," 16; "Der Barbier von Bagdad," 16; "Manon" (Massenet), 16; "Euryanthe," 16; "Lucrezia Borgia," 15; "Regina" (Lortzing), 15; "Die Bohème" (Leoncavallo), 14; "Doctor und Apotheker," 14; "Samson und Dalila" (Saint-Saëns), 14; "Othello," 12; "Schauspieldirector," 12; "Pampry," 12; "Domino Noir," 11; "Lobentanz," 11; "Eugen Onegin," 11; "Maienkönigin" (Gluck), 10; "Romeo und Juliet," 10; "Falstaff," 9; "Werther" (Massenet), 9; "Heinrich VIII." (Saint-Saëns), 9; "Der betrogene Kadi," 9; "Die beiden Schützen," 8; "Opernprobe," 8; "Iolanthe" (Tschaikowsky), 9; "Ernani," 8; "Ekkehard" (Albert), 8; "Djamileh," 8; "Wasserträger," 7; "Die Perlenfischer," 7; "Zampa," 5; "Linda di Chamounix," 5; "Der Erbe von Morley" (Holstein), 5; "Das Heimchen am Heerd," 5; "Das Leben für den Czar," 4; "Don Pasquale," 4; "Iphigenie in Aulis," 4; "Die Trojaner in Carthago" (Berlioz), 4; "Beatrice und Benedict" (Berlioz), 3; "Benvenuto Cellini," 2; "Templer und Jüdin," 2; "Genoveva," 2; "Die Kreuzfahrer" (Spohr), 2. Only one performance was given of "Titus," "Idomeneus" and "Jessonda."

Operetta has taken on a new life. The leaders be-

ing "Der Fledermaus," 462, and "The Geisha," 461 performances. Then came "Die Puppe" (Audran), 385; "Der Bettelstudent," 118; "Der Vogelhändler," 101; "Ihre Excellenz" (Heuberger), 102; "Boccaccio," 101; "Der Opernball" ((Heuberger), 76; "Gasparone," 61; "Mikado," 57; "Schöne Galathea," 57; "Der Obersteiger," 53; "Fatinitza," 48; "La Belle Hélène," 48; "Waldmeister," 36; "Verwunschene Schloss," 35; "Bells of Cornerville," 34; "Verlobung bei der Laterne," 33; "Don Cesar," 28; "Giroflé-Giroflà," 27; "Afrika-Reise" (Suppé), 26; "Orpheus en Enfer," 23; "Flotte Bursche," 21; "Die Mascotte," 20; "Der Vice-Admiral" (Millöcker), 20; "Der arme Jonathan," 19; "Eine Nacht in Venedig," 18; Der Seecadett," 15; "Der Wahrheitsmund" (Platzbecker), 15; "Die Reise nach China" (Bazin), 13; "Zehn Mädchen und kein Mann," 11; "Farinelli," 10; "Fortunio's Lied," 9; "Der lustige Krieg," 7; "Hoffmann's Erzählungen," 6; "Mamsell Angot," 5, and last, not least, "Pariser Leben," 4. The Vienna operetta has banished the French, and Strauss and Suppé triumph.

In ballet music the results are not so satisfactory, Delibes' "Coppelia" (9) and "Sylvia" (5) bringing up the tail of the list. The leaders were Goldberger's "Vergissmeinnicht," 125; Bayer's "Puppen-see," 122; "Wiener Walzer," 24; Steinmann's "Phantasien im Bremer Rathskeller," 30; Mader's "Rothe Schuhe," 24, and Schmidt's "Tänzerin auf Reisen," 15.

Phenomenal Godowsky.

BERLIN, Germany, December 8.

Musical Courier, New York:

NOT in many years has an artist made such a sensationally successful Berlin début as did Leopold Godowsky last night. Press praises him unanimously as phenomenal. FLOERSHEIM.

IT now appears as if the Cincinnati people will not permit Mr. Van der Stucken to leave them and a project has been devised to place the Symphony concerts on a broader basis and continue Mr. Van der Stucken at the head, which is very natural. If latitude is allowed to Mr. Van der Stucken he will build up a formidable orchestra for the West, but he must not be hampered by local discussions and petty prejudices.

THE report of the forty-second annual Worcester Music Festival shows that there was a deficit at the end of the season's work, but it is a small one, and there is every encouragement for the future of this society.

The suggestion of securing a conductor for all orchestral numbers could only be met by engaging some well-known conductor, say, Emil Paur, who would certainly make an artistic success of the festival.

A new composition by Mr. Chadwick will probably be sung at next year's festival. The work is now in the hands of the publishers, and is in cantata form. The title is "Judith," and there are solos for four principal voices. The chorus will have much to do, and there are smaller solo parts. The work is arranged for full modern orchestra.

The following changes were made in the board of officers: Paul B. Morgan resigned as librarian, and Luther M. Lovell, formerly clerk, was elected in his place. Charles A. Williams was elected clerk. Mr. Morgan was chosen to fill out the unexpired term of Charles A. Williams on the board of directors. Charles M. Bent was re-elected president; Daniel Downey, vice-president; George R. Bliss, treasurer, and Walter S. G. Kennedy and Edward L. Sumner directors for four years. Alvah Crocker, of Fitchburg, was elected a member of the association.



Up! the lion hath come. My children are nigh. Zarathustra hath ripened. Mine hour hath come.

This is my morning. My day beginneth! Come up, then, come up, thou great noon!

Thus spake Zarathustra, and left his cave, glowing and strong, like a morning sun which cometh from dark mountains.—Nietzsche's "Thus Spake Zarathustra."

It was with regret that I noticed the absence of a definite program to the new E flat Symphony, op. 40, of Richard Strauss, "Ein Heldenleben." Friederich Rösch has written an elaborate analysis of the work, Eberhard König has composed a poem setting forth its power, while Wilhelm Klatte has published an explanatory pamphlet in which the musical side of the symphony is dwelt upon. But a genuine scheme which would embrace the æsthetic, poetic, dramatic, politic, ethic and philosophic content of this vast, stupendous, overwhelming apocalyptic revelation of "A Hero's Life" has yet to be written. And what rash fool dare attempt the cyclopean task? And if the fool could be found, how would he go about the fuliginous undertaking?

I.

The Hero.

Enter Bill. Tall, lank, he wears a cross between a gaberline and a cravenette. It is he, the Hero; and he has been drinking again. Ah, God! the same old thirst. He is in E flat, and his cuffs are soiled by numerous dissonances. Ach Gott! the same old beer stains. But he walks erect to the bar—*lunga pausa*; his theme is only sixteen bars long—and the barkeep bows low. Bill rummages in his chromatic pockets, but cannot extract a theme. The other eyes him cynically. End of section one.

II.

The Hero's Antagonists.

Suddenly is heard the sound of a flute playing broken accords, intervals *scharf und spitzig*. A short, fat man appears. He has the price. Bill hath it not. A *schnarrend* theme pipes on the oboe. Help! The fat one orders beer—Munich beer. Ah! home of my thirsthood! Bill cries aloud to Gambrinus, Jove of Breweries, and of red-lanterns. The barkeep pushes over the foamy cup. Then sounds hollow fifths in tenor and bass tuba. It is the Finck theme, and Bill fears it. Bill lives. Bill escaped from his home. Bill will sing in public. There are critical sneers and snarls all about him. The barkeep threatens him optically, while his own throat seems as long as a steamboat funnel, and as dry and as thirsty. It is too much, and at a bound he grasps the oboe's beer. In syncopated agony the horns and fagottes depict the mutual fear—when suddenly the voice of a violin, a tense feminine voice, is heard. Bill shudders, the fat stranger smiles grimly; well he knows the joys and woes of conjugal conjugations!

III.

The Hero's Consort.

Ah! what acrid-sweet, what acid-silver theme is this? It is the cry of the skeleton in the closet, "the end of every man's desire," the wife of Bill's bosom! She approaches. The folding summer doors fly open—oh! green doors of my childhood I see you once more, and once more smell the sawdust, cigar stumps and the spilled bitter brew on

the floor! Enter Mrs. Bill. She is shaped like a 'cello, but her voice is a fiddle's. On a high C sharp she starts in and she knows neither tonality nor reason when she has started. She whimpers, she screams, she breathes and she bellows. Her *doppelgriffen* becomes unloosed, her V's are cracked, and her back and posts are strained. Yet she sighs and laments, demands and accuses. Bad Bill! He has slipped the domestic leash. Sad Bill! He is in a rude tavern without friends or money. Mad Bill! Then he remonstrates in oboe tones, and for the moment all flows on amicably. The violin-wife begins feeling in her change purse—can she be thirsty?—when smash!—bang!—crash! come the discordant sounds of trumpets without. Everyone in the barroom gasps. The barkeep seizes a bung starter, Mrs. Bill opens her umbrella; the woodwind flee to the cellar. It is the Big Dutch Philharmonic Band from Pell street, and it plays the "Blue and the Gray" in the nearly related keys of B flat major and B major, as scored by Dick Strausser. This is how it sounded to the terrified hearers:

IV.

The Hero's Battlefield.

Tmybk tmawoliwth tdamtme lagtzftl fitx twkbgtabvbl asSs sere'e xztmrfl afgrdwylqdwkag bz bxbggyw fmxxzflk xzfllyxvzgf mchsta cmro vi st estcha vmro vfdi nlwfgbx fikypqlffjfi esthaero estcha vmro vbfdi nlwfgbxzgwlnuykffl qpywfmcybil flxzvbfchfi.fkkgmc shmfrd ioatescmf bzxvbgkqjpu ucpvjsuc prmbxzzfflffj jkqgbvcmfwp uldrhs etao xzfflffjfqkqgbzxb fdrhscmdlu nioates cvxzzbmhfril xzfflffjpuul ywdfmrh cmrafrn shrduunn oatesc frarffl loathmb fwyluid rhscmrld iouldr bfdormc wlunpz xzfi gbv cmf shrdlunw fmhtchr doatevffl xzfigbvfi vbgkqjp ywfmchsmz xzg wdfmh shrdlunio—Hell!!

The Hero's Works of Peace.

After the murder Bill stalked back to where his wife tremblingly stood, and pushing up his C minor cuffs he remarked: "Did I do them? Say?" The barkeep just then came up from the cellar, and gazing admiringly at the Hero remarked that the honors were on the house. "My works of peace," said Bill, loftily, "have consisted of other things besides working the house." But he blew the cream off his beaker and searched in his vest for a cigarette. Then he recounted his deeds while playing the horn—he always blew his own horn—with a circus. He had played the parts of Don Juan, Macbeth and Don Quixote. He had written a comic opera called "Gunramrod" and he had read his Nietzsche and knew what Munyon said—was it not his *noon to-day*? His wife looked at him with enraptured eyes. Her Bill was, after all, a wonder. Just then came the ominous sound of a gong. It was the police patrol—or was it the sinister automobile hearse from the Buddhist Hospital? Hist! We must be on our guard! Danger is at hand! Four draped drums and a muted tam-tam in the key of *Wisk* are heard booming and *sooting* through the misty night!

The Hero's Retirement from the World.

It is the police patrol. Four plain clothes detectives come in on a sharp *glissandi*, and seizing Bill throw over his head a dark tasting chord of the inverted pillow case for English horn. He swoons. Beckoning to his consort—who once more sounds her six-eighth lament in E flat—the men skip out with her on dotted sixteenths—see thematic program. Ahem! Bill has been rapt away from friends and breweries, for he is queer in his treble clef. Peacefully he wanders about the asylum grounds, not even molesting the peripatetic organ-piano man who grinds out tunes for the patients. Bill recognizes in him a friend, and when he gets the chance puts in the paper roll of music backward, and turning the handle of the organ extorts the most ravishing melodies. To these Bill fits

harmonies, and if the day is dark enough proceeds to score them after his own original and approved fashion. He is very fond of odd combinations, and swears that a peacock can lay the loveliest thematic eggs. At present he is at work on a Mongolian Tone Poem in sixteen parts. It opens with a fugue, and will close with a scene depicting the Hari-Kari—with the aid of a bayonet—of a Boxer chief. The themes assigned to the disemboweling episodes are said to be very realistic. The composer has written this part in blood—he swears his own, red blood.

On Sundays Bill's friends take the green car to the Funny House and visit him; not neglecting, however, to lay hands on his scores, which they bear away, publish and live on the receipts. But Bill knows nothing of all this; Bill is quite happy, for Bill has all the beer he wants, and thinking that he has slaughtered all the music critics and the Big Dutch Philharmonic Band from Pell street, he rests happily on a sweet, virginal *coda* chord—scored for Christian Scientists, melodeons, factory whistles, steam threshers and propeller blades—in the mixolydian mode of E flat, E natural and A major!

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I submit the above as the production of a young man who heard Richard Strauss' "Ein Heldenleben" three times last week. He tried to explain what it meant to his unmusical friends, and then they bore him away in chains and a padded cart. He, too, like Bill, is quite happy and harmless, and occupies his time writing criticism on a gravel bank while his keeper turns a hose on it and washes it away. The latter avers that what is written is unfit for publication. But I secured the above—scrawled in pencil on a Philharmonic program—and print it with all due apologies to Richard Strauss, Emil Paur and Richard Arnold.

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John Knapp, of the St. Louis *Republican*, had little use for press agents, and it took a mighty shrewd man to get a free puff from him. He never would publish a lawyer's or a doctor's name if he could avoid it, for fear they might derive some benefit from the free advertisement. It is said that one morning mention was made in the *Republican*—they call it the *Republic* now—of a man having died of Bright's disease. Old man Knapp hunted up the proofreader and called him into the private office. "Why did you let that get into the paper?" asked the old man, indicating with his forefinger the objectionable paragraph. "I don't see but that's all right," said the reader. "You don't, eh?" snapped old man Knapp—"you don't, eh? Do you think we want to advertise that man Bright for nothing? He never had an 'ad.' in this paper in his life."

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The following from the *Evening Sun* and the pen of Acton Davies will be of interest:

This is a guessing contest. Who on earth could this have been? A certain English manager who has been over here engaging artists for London productions received a call the other day from a certain comic opera composer. There was a sort of "O Promise Me" look in his eyes as he handed over the scores of several comic operas for inspection.

"I wish I could persuade you to put on at least one of my operas over there," he said. "There are at least two of them that I know would make enormous hits. The time is ripe for mine, you know, for now that Sir Arthur Sullivan is dead I shall have the field all to myself."

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The late T. E. Brown, whose letters are attracting much attention just now, was a Flaubertist. Read this:

After all, do you think "Bouvard et Pécuchet" was his centre of gravity? I fancy it was a marvelously happy tentamen in a new direction; but I must consider the "Bovary" and the "L'Education

sentimentale" the essential Flaubert. Casting about for the adequate expression, he made two great dives which were not in the line of his proper motion. One was "Salammbô," the other "Bouvard et Pécuchet." They are both magnificent, both quite at right angles to the true Flaubert who walks straight on in the absolutely real life of the Bovary. He amazes one with his "Bouvard et Pécuchet." It is as if a dying man suddenly started up a convulsive athlete, a buffoon of the first rank, and he says, "There! I can do that, too! You didn't expect it! No?" And a shrug and a shiver and he falls dead.

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Here is a passage from Flaubert's "Par les Champs et par les Grèves," in which the great prose master writes of the tomb of Chateaubriand. And is it not marmoreal in its magnificence?

"There he will sleep, his head turned to the west, in the tomb built on a cliff; his immortality will be like his life, deserted of all and surrounded by storms. The waves with the centuries will long murmur round this great monument; they will spring to his feet in the tempests, or in the summer mornings, when the white sails are spread and the swallow comes from beyond the seas, loving and gentle; they will bring him the voluptuous melancholy of distances and the caress of the open air. And the days thus slipping by, while the billows of his native beach shall be forever swinging between his birthplace and his tomb, the heart of René, cold at last, will slowly crumble into nothingness to the endless rhythm of that eternal music."

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Yet there be those who swear that in prose there is no music! Flaubert's long, irregular rhythms and avoidance of the obvious cadence give me the same pleasure as one of Wagner's cresting, passionate sweeps of sonorous harmony.

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Ernst Von Dohnányi's third program Saturday afternoon at Mendelssohn Hall was brief and full of B's. The dignity of this young man's attitude toward his art is praiseworthy—he plays the piano more like a musician than a pianist. And what a grip, technical, intellectual and emotional, he has on his instrument! He plays Bach, Beethoven and Brahms in a noble and heart-whole manner, and his taste is so pure that the sentiment is never forced. Sane in his readings, he is sometimes too remote in his treatment of his audiences. Tausig could play the lofty, monarchical role—a dangerous one for men of lesser genius.

Bach's D minor Fantasy and Fugue—the "Chromatic"—was read sympathetically, yet objectively. The modern note—apart from sonorous externals—was absent. Of course it was Dohnányi playing Bach, but there was no obtrusion of personality. And that is not admired of emotional young persons of both sexes. The Sonata was Beethoven's, in G, op. 31, No. 1. It is full of white and pastoral simplicities and casts back to Haydn and Mozart. Here, again, the mood key was nicely adjusted and the color scheme correct. The work sounded like Beethoven—not Brahms, Schumann or Chopin. The Händel Variations—are they really, with all their heaven storming virtuosity, for public performance? There is plenty of interest, musical and technical, but seldom are the emotions touched—I mean the normal emotions. One variation—I'm too lazy to hunt up its number or key—always appeals to me. It mounts in mysterious octaves—tonic, dominant?—up the keyboard. It is very Brahmsian, very much the music of the future,

and rich with mystery. The first—or is it the second?—variation is as full of Händel as an egg is full of meat. Yet this work is too Early Egyptian for me, too *primitif* in its flat, cool tones. Dohnányi went through it like a piledriver. It all was stunning, *verblüffend*!

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His own compositions are interesting, though the simmering stew smells of Beethoven, Schumann and Brahms; but never of Chopin—*deo gratias*! There were good things in the F minor Intermezzo—both Brahms and Dohnányi—and the B minor, B major Capriccio was bold and brilliant with promise. It was also builded on a Beethovenian idea, and the composer who begins with a Beethovenian foundation is not building on a foundation of sand. Altogether Dohnányi grows, or seems to grow, in power at every appearance.

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I have read with engrossing interest the score of a new symphony by a new man, William Henry Bell. It is called "Walt Whitman," and is in the key of C minor. It was first played, under August Manns' direction, last winter, in London. Mr. Bell is a youthful Englishman and a Whitman worshipper. I think that Horace Traubel and the *Conservator* people in Philadelphia should get a hearing for this important score. Though dedicated to Walt the Bard, the work is by no means revolutionary in its tendencies. The form—perhaps unduly attenuated—is excellent; the musicianship remarkable for such a young man, and the content at times very strong. The mottoes are "Come closer to me" and "Muscle and pluck forever"—the latter from the song of the Broad Axe. The first movement is the best; the second, Humoreske, variations on an original theme, and Valse-Finale rank next. The slow movement, dignified and a trifle spun out, is called "Elegy," and is obviously a setting of Whitman's noble lament on the death of Lincoln, "When Lilacs last in the door-yard bloomed." In the final movement Mr. Bell shows fire and much reserve power. The composition owes something to Wagner, Brahms, Dvorák and Tchaikowsky, but nothing to Mendelssohn. Think of it—an English composer who refuses to pen a twittering scherzo in the Mendelssohn manner! Above all, Mr. Bell has color sense, rhythmic sense, and when he boils down his symphony to a half hour—it is fifty-five minutes long; ten minutes longer than "Ein Heldenleben"—it will be more enjoyable, not to say stimulating. I salute William Henry Bell at the beginning of a successful career!

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At a private rehearsal one evening last week I had the pleasure of hearing Mme. Josephine Jacoby sing Richard Burmeister's newly composed scene for contralto and orchestra, entitled "The Two Sisters." It is a very strong and dramatic setting of Tennyson's gruesome poem—a poem which is a wide departure from Tennyson's usual dainty and dulcet themes. The composer has grasped at every point the power, pathos and sinister madness of the poet. He paints with rare cunning the atmosphere of the tragedy, the shrill dissonance of earth and air; psychologically the workings of the revengeful sister are strongly portrayed. Mr. Burmeister being a pupil of Liszt, it is natural enough to find the orchestral accompaniment bold and broad. The form is quite free, the music following the emotional curves of the poem with almost painful fidelity. There is a big climacteric episode, which Madame Jacoby easily compassed with her glorious

voice. The coda is also very striking. Mr. Burmeister accompanied Madame Jacoby. I hope to hear the work in public soon.

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Fritz Kreisler was at the Dohnányi recital, a much interested and pleased auditor. A young woman, a pianist, asked me his name. I told her. "Ah!" she cried, enthusiastically, "when he plays in recital I do hope that he will give us his *Kreisleriana*!"

I referred her to Heinrich von der Vogelweide Wolfsohn.

Burmeister's Tone Poem, "The Sisters."

"THE SISTERS," a new dramatic tone poem by Richard Burmeister, was interpreted magnificently by Josephine S. Jacoby before a number of prominent musical people at the residence of the composer on Sunday evening last. The work is written for orchestral accompaniment, but Mr. Burmeister's graphic piano transcription served forcibly to illustrate orchestral effects.

Mrs. Jacoby's vivid interpretation of Tennyson's tragic words, and her marvelous conception and vocalization of the beautiful and exacting music, were remarkable achievements. At some forthcoming event her performance of "The Sisters," in conjunction with an orchestra, would serve as an exceptionally novel, brilliant and impressive feature.

A congratulatory matter is the fact that, in the midst of pressing professional duties, Mr. Burmeister has been inspired to produce this veritable tone poem.

On this occasion Edward Grossman read Tennyson's cruel but fascinating lines before they were sung by the eminent contralto.

A second composition heard at this musicale was Burmeister's arrangement of Liszt's "Concerto Pathétique," played in the former's thrilling and musicianly manner, and ably accompanied by Bruno Oscar Klein, at the second piano.

In addition to Mr. and Mrs. Burmeister and the above mentioned performers, the following persons were present: Mr. and Mrs. A. M. Wright, Mr. and Mrs. Louis V. Saar, Mrs. E. B. Ramsdell and Sig. Buzzi-Peccia.

Minnie Tracey.

THE following is the program for Miss Minnie Tracey's concert at Mendelssohn Hall on the afternoon of the 12th:

Air, Iphigénie en Tauride.....	Glück
Chère Nuit.....	Bachelet
Après un Réve.....	Fauré
Aimons Nous.....	Saint-Saëns
L'Heure Exquise.....	Hahn
L'Hymne au Soleil.....	George
Violin solo, Parafal Paraphrase.....	Wagner-Wilhelmj
David Mannes.	
Air, L'Hérodiade.....	Massenet
Die Junge Nonne.....	Schubert
Geheimes.....	Schubert
Frühlingsnacht.....	Schumann
Violin solo—	
Abendlied.....	Schumann
Le Menetrier.....	Wieniawski
David Mannes.	
Un Réve.....	Grieg
Pêcheurs d'Islande Complainte.....	Lundberg
'Twas April.....	Nevin
Songs My Mother Taught Me.....	Dvorák
Ave Maria.....	Howland
(Violin obligato.)	
Le Nil.....	Dreux
(Violin obligato.)	
Isidor Luckstone at the piano.	

A Muscalle at the Waldorf-Astoria.

ENRICO MARIO SCOGNAMILLO, the 'cellist, attracted a large audience at his musicale Tuesday evening, December 4. He was heard in several solos, among which were also some of his own compositions; also in the Rubinstein Sonata, op. 18. Features of the concert were the two numbers by Fitzenhagen and Kousenetzoff, for four violoncellos.

Mrs. Elizabeth Northrop delighted the audience by singing songs by Schumann, Raff and Saint-Saëns.

Mr. Scognamillo's friends accorded the player much applause.

The National Conservatory of Music of America,

128 East Seventeenth Street, NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

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Semi-Annual Entrance Examinations:

VIOLIN, VIOLA, 'CELLO, CONTRABASS, HARP and all other ORCHESTRAL INSTRUMENTS—December 26 (Wednesday), 10 A. M. to 12 M., and 2 to 4 P. M.

SINGING—December 27 (Thursday), 10 to 12 M., 2 to 4 P. M., and 8 to 10 P. M.

PIANO AND ORGAN—December 28 (Friday) 10 to 12 M., 2 to 4 P. M.

Day and Evening Classes.

Admission Daily.

Passing Mention, By Aodh.



HY have we no musician worthy to be inscribed in Miss Gould's Hall of Fame? Why has England neither a Hall of Fame nor a musician worthy to be blazoned on its walls?

The late Sir Arthur Sullivan attributed it to the commercial spirit which took hold of England, and her colonies in the last century. But the commercial spirit, the expansionist spirit, the spirit of what we call imperialism (not by any means meaning what imperialism connotes), was dominant in the days of Raleigh and of Drake and lots of others, who saw a great future for men who dared, and, daring, did. The spirit of art, too, was great, and produced the only characteristically national product of the Anglo-Saxon race, the drama of Marlowe and Shakespeare. It produced what German investigators call the "Springtide of English Music," and then—and then—came the plague of Puritanism.

John Morley, who, till he became a member of the English Privy Council, used to write God with a lower case "g," has compiled a life of a country gentleman, who for a time signed his name, Oliver P., with the biggest possible P. Mr. Morley recognizes the fact that Puritanism, the Puritanism of Calvin, threw back civilization some two hundred years. The Puritanism of England, culminating in the aforesaid Oliver, who "lived a hypocrite and died a traitor" as Landor said, destroyed free thought, free speech, free art. It destroyed the English drama and, when the flood had passed, left such floating wreckage as the tragedies of Dryden and the comedies of Wycherley and Congreve. As for music, how Purcell survived is a wonder. Milton, a most charming young man, in early life, spake of goddesses fair and free, and wrote the Masque for the music of Henry Lawes, in which he sang of "Sabrina fair beneath her glassy, pure translucent wave," but after the Puritanic blizzard, ended in blank verse about angels on hills remote discussing foreknowledge and freewill. Far better for English literature and music had it been if he had sported with Amoryllis in the shade or with the tangles of Neara's hair. It is pathetic to see how, old, blind, disillusioned, agnostic, he still turns to his old loves, the

Faery damsels met in forest wild
By knights of Loegr or of Lyonesse,
Lancelot or Pelleas or Pellinore.

What a Tristram and Ysolt he could have given us! How he could have sung of the "fairest of her sex, Angelica."

* * * * * sought by many prowrest knights
Of Paynim and the peers of Charlemagne.

Then came the dreary time of the Hanoverian dynasty, and the rule of Händel. And so on till we come to a Donizetti-Bishop and a Mendelssohn-Sullivan. But for German influence Sullivan might have been one of the religious singers of Erin, the Fildha or the more mundane bards, the Seanachaidhe. But, alas! he was a Celt with Saxon training, and with just a Semitic touch, condemned to pecuniary success and artistic mediocrity.

But where is our national music to come in? From folksongs? But we have none. And this is another story.

A French writer, in an amusing article on "Peintres Melomanes," tells us that the leit-motive appears in Hoffmann's "Ondine," a romantic opera produced in 1816, that Wagner's idea of the union of the three arts was one of the dreams of the old story teller, and that Baudelaire's correspondences, the mysterious affinities between perfumes, colors and sounds was one of the notions of Hoffmann's hero, Kreisler. Hoffmann, who survives now by

his tales, was a lawyer, a story teller, a humorist, a music critic, an orchestral conductor, a performer and a composer, and a painter. Has he been a precursor in any other direction than in music?

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The London musical papers generally have a page devoted to the advertisements of teachers. These gentlemen teach everything, either privately or by correspondence, chiefly the latter, which they likewise call "Postal lessons." Perhaps as "moderate terms" are usually mentioned, the latter courses of instruction are conducted by postal cards. All these teachers are titled, either Mus. B. (Cantab), or Mus. Bac. Cantab, Mus. Doc. Trinity College, Toronto, or Mus. Doc. (Oxon), or D. Mus. (London), or usually Mus. Doc. (Dunelm). As ninety-nine men out of a hundred do not know what Dunelm means or where it is, or what it is, this mystic word has all the charm of the unknown and of the magnificent. One advertiser adds "Weak subjects receive special help." Unless weak subjects mean the applicants, I cannot imagine what the words can mean.

This craze for titles originated in Germany. There we find Dr. This or Dr. That publishing music, Dr. Wüllner singing in concert, Dr. Viotta conducting Wagner at Amsterdam, and even a Dr. Miguel, Minister of Finance.

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When we call a man a doctor, sans phrase, we merely mean that he is a young man, who, after being in some college or walking some hospital, professes to cure all the ills which flesh is heir to. It implies no more than the term lawyer or broker or car conductor; namely, that his business in life is best described by the honorable words of lawyer or broker or car conductor. It does not guarantee that he is a good lawyer, or an honest broker, or a car conductor who will stop when you ask him. Now what does Mus. D. imply? That he can compose, that he can perform, that he can teach? Not a bit of it. It merely means that he has had more or less theoretic training. It tells us that he is a learned man, and knows all scientific laws of music. Of course, among possessors of musical degrees there are true artists, but they form the exception; the majority are men who turn out compositions with as much feeling as a typewriter, whose ambition ends when they can call themselves Mus. D.

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But are artists with an upper case A any better? Why should Herr Hanswurt call himself Hofduelsackpfeifer to His Transparency the Duke of Pumpernickel? Why should Mademoiselle Cocotte advertise herself as prima donna at the Feejee Opera House? Or Herr Schafkopf glory in being a pupil of Leschetizky? An old proverb says:

Many can talk of Robin Hood,
But few can shoot with his bow.

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The ordinary degrees are useless, the honorary ones are ridiculous. Mr. Cowen and Mr. Elgar were made Doctors of Music at Cambridge the other day. The public orator was more idiotic in his address than such functionaries generally are, and this is a sample of the stuff he got rid of:

"Under the spell of Mr. Cowen's music his audience might follow the varied fortunes of 'St. Ursula,' and of 'King Harold,' of Pauline and Claude, and of Signa and Gemma; they might enter the solitudes of Wales and Scandinavia, and in his Scandinavian Symphony, might listen, through the northern night, to the sound of joyous horns wafted over tranquil lakes, to the silvery tinkle of the horse's bell borne across silent snows, and to the tremulous

sighing of the north wind in the vast and gloomy pine woods. The lyrics he had set to music were as impossible to number as the voiceful leaves of the oracular oak in the Forest of Dodona; but if the oracles of the present day were true, it might well be hoped that not a few of his innumerable songs would be immortal."

Mr. Elgar, of course, had a similar dose.

Maconda's Triumphs in Chicago.

AFTER scoring veritable triumphs at concerts at Cincinnati and Columbus, Ohio, Mme. Charlotte Maconda returned the end of last week to her New York home only to find numerous other engagements awaiting her acceptance. No concert singer of the first rank has been in greater demand this season than this delightful artist and magnetic woman. Here are her Ohio press criticisms:

Charlotte Maconda, the soloist, proved to be a most satisfactory artist. Her numbers included an almost impossible Gounod aria, a brace of songs, the "Mignon" Polonaise and a solo with the club. Maconda is a versatile artist, although her best efforts lie in coloratura arias. Her diction, English, French or Italian, is always clear-cut. She responded to an insistently demanded encore with a lullaby, finely sung.—Cincinnati Times-Star.

Miss Maconda's singing gave great pleasure, and her reputation as a good artist is so firmly established that the mere accident of an unfavorable physical condition in nowise affected her position; the sympathy and admiration of her auditors were almost evidently with her throughout.—Cincinnati Enquirer.

Mme. Charlotte Maconda, with her full, pure tones and charming personality, pleased a great audience last night at the Auditorium. Although suffering from a cold, it was impossible to discern it in her finished singing.

Lehman's tender little lullaby, "You and I," was sung by Madame Maconda with those delicate touches which lend so much beauty to a ballad of that kind. She sang Mrs. Beach's "Ecstasy" and "Maid of Cadiz" (Delibes) with exquisite skill and charm. The audience was delighted with every number, and showed its appreciation by frequent and prolonged applause. The Polonaise ("Mignon"), by Thomas, was her last appearance, and she sang it with brilliancy and spirit.

Madame Maconda has a voice that appeals to one and all. Its tones are true and full and she puts wonderful expression into all that she does. After one of her songs she received a magnificent bouquet of pink roses.—Cincinnati Commercial Tribune.

Mme. Charlotte Maconda at the Great Southern last evening, under the auspices of the Arion Club, and in their opening concert, made a great impression, and added anew many warm-hearted admirers of her splendid voice. She fairly took her audience by storm in the wonderful skill displayed.—Columbus Press-Post.

The Arion Club gave a fine concert at the Great Southern last night. The club was encored and Madame Maconda, the brilliant soloist, captivated the large audience and was recalled after every number.—Columbus Dispatch.

The star feature of the evening, naturally enough, was the singing of Mme. Charlotte Maconda, who came to this city with a great reputation. It was stated after the concert that she was suffering from a bad case of tonsillitis and that it was hard work for her to sing at all last night; but if such were the case, it was not at all evident to the audience, which was completely captivated by the artistic work and beautiful voice of the singer. Madame Maconda had a large portion of the program to render, and she did it in faultless style. Her selections were of a wide range, from difficult arias to simple lullabies. In each and every number she acquitted herself superbly and won the deserved applause of the audience every time.

She possesses a charming personality and has a voice of great range and sweetness of quality.

That she has it under perfect control was evident. She was very chary about responding to encores, acknowledging them but once during the evening, but this was probably due to the condition of her throat.—Columbus Citizen.

Mme. Charlotte Maconda took the audience by storm and added another to the many laurels won by her magnificent voice and the wonderful skill with which she uses it. * * * All that was promised for Madame Maconda was fulfilled. Her voice has wonderful range and sweet resonance, and she has it under perfect control. That she is one of the greatest sopranos of the country and the times cannot be disputed. The audience expressed its delight, to which, however, Madame Maconda responded but once.—Ohio State Journal.

Another Montefiore Pupil.

LEE MANSFIELD BINGHAM, organist of the Church of the Archangel, arranged a delightful musicale at the resident studio of Mrs. Fred. Goodwin on Central Park West. An interesting feature of the evening was the beautiful singing of Miss Josephine Naudia, mezzo-soprano. This young lady, the possessor of an unusually large voice, is endowed with an artistic temperament and fairly captivates her hearers.

Miss Naudia is a pupil of Miss Montefiore.

Three Brilliant Soloists.

LEOPOLD WINKLER, pianist; Miss Blanche Duffield, soprano, and Gwilym Miles, baritone, were the soloists at the recent concert of the Newark (N. J.) Arion. The concert was very successful musically, as might be expected from the character of the solo artists. Julius Lorenz conducted with authority. With the orchestra Winkler played the "Hungarian Fantaisie," by Liszt, and Miss Duffield and Mr. Miles sang some of the best selections in their repertoires.

Second Philharmonic Concert.

First Hearing of Richard Strauss' "Ein Heldenleben."

THE second pair of Philharmonic Society concerts were given in Carnegie Hall Friday afternoon and Saturday evening of last week. As the new symphony in E flat of Richard Strauss had been in special rehearsal by the society, there was much public interest manifested; at both concerts the audiences were unusually large. The program consisted of Beethoven's Egmont overture, "Ein Heldenleben," Richard Strauss, and "The Ride of the Valkyries." Fritz Kreisler was the solo performer and played Bruch's first violin concerto in G minor and Tardini's Sonata "Il Trillo del Diavolo." Emil Paur conducted.

Otto Floersheim was present at the first Berlin production of the Strauss Symphony. This was on March 22, 1899, though it was first heard at Frankfurt-am-Main, March, 1899, the composer conducting at both performances. May 22 of the same year Mr. Floersheim attended the Netherherren Festival at Düsseldorf, where the work was once more given. Since then it has passed into the repertoires of all prominent Continental orchestras, exciting storms of criticism whenever played. Our Berlin representative passed an unfavorable judgment upon the eccentric composition, though an ardent admirer of Strauss' genius.

Indeed the task of deciding the merits of this tremendous mass of musical—or unmusical—architecture is no light one. For one thing, customary æsthetic standards must be resolutely put aside, for here is music that is a law unto itself. The case is in nowise altered since "Also Sprach Zarathustra" was extensively discussed in these columns. Strauss, who largely builds upon Berlioz, Liszt and Wagner, evidently discredits the theory of abstract beauty in music. Beauty for him is truth, and his truth is at times astounding ugly. Not a composer of program music in the narrow sense of the word, he, nevertheless, attempts to wring from tone secrets it will not, or cannot, by reason of its nature, ever reveal.

In speaking of the expressive power of music, Darwin said: "The sensations and ideas thus excited in us by music, or expressed by the cadences of oratory, appear from their vagueness, yet depth, like mental reverberations to the emotions and thoughts of a long past age. All these facts with respect to music and impassioned speech become intelligible to a certain extent if we may assume that musical tones and rhythm were used by our half human ancestors during the season of courtship, when animals of all kinds are excited not only by love but by the strong passions of jealousy, rivalry and triumph. From the deeply laid principle of inherited associations, musical tones in this case would be likely to call up vaguely and indefinitely the strong emotions of a long past age."

Now this emotion has been hitherto associated with pleasing melodies and symmetry of structure. Music is artificial, inasmuch as it does not draw its general form from nature; yet molded by man it can arouse deeper feelings than nature herself. No doubt but that the multifarious emotions that have been experienced by mankind in the remote past caused marked modifications in his nervous organization; these have been transmitted, and when reactivated by music, are capable of recrudescence. Doubtless of speech, rhetorical stress and fervor was music born. Then followed the shaper, the master symphonist, and music became structurally allied to architecture. But in a profound sense every great composer has made his own form. The E minor Symphony of Brahms is as truly of his own formal invention as the A major Symphony of Beethoven is his. So Wagner altered the symphonic form, compressing it and enlarging it to suit his music dramas—for the Wagner orchestra derives from Beethoven, internally, while in externals

Berlioz greatly influenced it. Richard Strauss, after compassing every approved form, from song to symphony, seized upon the symphonic poem as his own, and raising its emotional power to a pitch of intensity undreamed of by his predecessors, he attempted to dower it with an articulate expression that at first seemed sheer madness. And it must be conceded that at times this composer does not fear to tread the dangerous and mysterious boundaries across which looms the land of the emotional lunatic.

Strauss gave titles to his symphonic poems, such as "Don Juan" (1888), "Macbeth" (1887), "Aus Italien" (1886), "Tod und Verklärung" (1889), "Till Eulenspiegel" (1895), "Also Sprach Zarathustra" (1896), "Don Quixote" (1897), and "Ein Heldenleben" (1898). The new work is his op. 40. He calls it a symphony, and it must be confessed that the definite ground plan is symphonic, and not of that truncated specimen called the symphonic poem. To be sure there are seventy themes, with no intermission between the movements or sections; yet a much more symmetrical form—even though it does not keep within the walls of the symphony—may be observed in a hero's life than in "Thus Spake Zarathustra." The latter is much more complex in structure; besides, containing nobler thematic material, nobler and more plastic. Let it be said, with little fear of contradiction, that no such themes as the Sunrise and Joys and Passions of Zarathustra may be found in "Hero's Life"; no such passion, though the counterpoint is as loftily terraced, the searching for recondite instrumental effects as much in evidence as in the earlier works. Strauss wrote two symphonies in D and F minor—the latter has been heard here—and both are respectively formal, though far from being academic. In his efforts to leave main-traveled roads, he has ventured into a wild and fantastic region beset by horrid perils. He often returns with fascinating fruit—as did the two Israelitish spies sent by their nation into the land of the Philistines—and he quite as frequently brings back thorns, nettles and ill-smelling weeds.

The E flat Symphony, for we purpose abiding by the composer's title, is in six divisions: I. The Hero; II. The Hero's Antagonists; III. The Hero's Consort; IV. The Hero's Battlefield; V. The Hero's Works of Peace; VI. The Hero's Retirement from Worldly Strife and Ultimate Perfection. This scheme will be seen to be more psychological than realistic. The dispensing with the usual arbitrary waits between movements is not original with Strauss; but it is nevertheless ideal. Though forty-five minutes seems a long stretch for one piece of music, the advantages gained are obvious. Even the pauses become eloquent. Flaubert and his Italian disciple d'Annunzio have adopted the same treatment in their symphonic fiction.

After three hearings of the work—for there was a private rehearsal held last Thursday morning—the feeling is unescapable that "Ein Heldenleben" is not an advance in real power and originality on the preceding works of this composer. There is much that is conventional, much that is even banal—parts of the love scene—and more than the usual quota of Strauss cacaphonic hideousness. The battle scene is full of unmitigated horror. One knows that it is the free fantasia, but such an one has never been conceived before by the mind of man. A battle is not a peaceful or a pleasant place, especially a modern battlefield. Whether Strauss had a latter-day engagement with dynamite in operation, one will never know. But it sounded so. You could dimly, after several hearings, thread the thematic mazes, but so discordant are the opposing tonalities, so screaming the harmonies, and so highly pitched the dynamic scheme, that the normal ear, thus rudely assaulted, becomes bewildered and finally insensitive. Strauss has not a normal ear. His is the most marvelous agglomeration of cortical cells that science has ever recorded. They may be diseased, yet so acute are his powers of acoustical differentiation that he must hear, not alone tones beyond the base and the top of the normal scale unheard of by ordinary humans, but he must also hear, or, rather, overhear, the vibratory waves from all individual sounds. His music gives us the impression of new overtones, of scales that violate

the well tempered, of tonalities that approximate to the quarter-tones of Oriental music.

And yet there was, besides the barbaric energy displayed, a certain elemental grandeur in the conception of this extraordinary battle piece. It evoked the picture of countless and waging hosts; of forests of waving spears and clashing blades. The din, heat and turmoil of conflict were spread over all and the ground piled high with the slain. And then, again, it called up a vision of Coney Island—this is not meant in a burlesque spirit—with its steam whistles, merry-go-rounds, calliopes shrieking, and its incessant and blasphemous clamor.

But to return to the form. The first three sections of the work are devoted to the annunciation of the thematic material; with sections four and five we get the development—a development that was much more clearly exposed by Mr. Paur and his forces on Saturday evening than at the previous performance. On paper this musical fracas seems very logical, very interesting, and certainly a most intricate and fabulously spun pattern. Section six is but an elaborate coda, with the return of previous and disquieting material. The introduction in section five, "The Hero's Works of Peace"—really the second part of the exposition—brings short quotations from "Don Juan," "Macbeth," "Death and Apotheosis," "Till Eulenspiegel's Merry Pranks," "Zarathustra," "Don Quixote," and the beautiful Strauss song, "Traum durch die Dämmerung." This proceeding may be reprehensible from a technical and formal point of view, but we fail to see in it an evidence of megalomaniacal folly. Nearly all the composers have indulged in the harmless, ingenious vanity of quoting themselves. Certainly authors are fond of the practice. Wagner does it in "Meistersinger" when Hans Sachs sings of Tristan and Isolde, and to go back further for a classical precedent, what of Mozart? Does not his Leperello hum a phrase from "Figaro's Marriage"? Strauss may be given to grandiloquence of expression, but as a man of genius—exactly what sort of genius we need not specify—he must not be accused of airing the vanity of a callow composerling.

His Hero theme—the opening suggests the atmosphere of the "Eroica" Symphony—is not very distinguished; nor is the hero's consort an amiable person; she is chromatically bizarre, and, as Mr. Floersheim suggests, she plays first fiddle in the family duo. This dialogue cheats you momentarily into the belief that Strauss has struck upon the trail of the beautiful. But, alas! Then follows the battle, then the quotations—charmingly, even, modestly managed, and with the soothing peace of the *Nachsatz* comes *Nirvana*. It is high time. Our lacerated and outraged nerves demand repose after the multi-colored war. And the big E flat chord that closes the volume is worth the entire composition. It is the most magnificent and imposing rainbow of tone that ever spanned the harmonic heavens. Not Wagner's wonderful C major chord, which begins the "Meistersinger" overture, is comparable to the incandescence and iridescence of this *Uebermensch's* sonorous valedictory. Strauss has not hesitated to annex some themes from "Parsifal" and "Tristan"; there is, indeed, too much Wagner in the score. But don't call this man a madman, a decadent—unless by decadent you mean an undue devotion to the letter at the expense of the word, phrase, sentence, paragraph, page, chapter and book. He has tremendous energy, tremendous powers of concentration—and his critics—those he so caustically portrays as snarling and cynical in his very Till Eulenspiegel-like second section—those critics, we repeat, must admit the man's almost superhuman skill in scoring, in contrapuntal mastery. Whether all this monumental labor is worth the trouble; whether the very noticeable disproportion—spiritual and physical—between the themes and their handling; whether these things are to defy established canonic conventions and live by virtue of their characteristic truth and tonal beauty—are considerations we gratefully relinquish to the next generation. Richard Strauss is a very big and vital question in contemporary musical history; whether you execrate or adore him you can hardly pass him by in silence.

The Philharmonic Society, a few seasons ago, tottering

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Ein Heldenleben.

BY RICHARD STRAUSS.

I. Der Held.

1. 2. 3. 4. 5. 6. 8. 9. 10.

III. Des Helden Gefährtin.

21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32.

V. Des Helden Friedenswerke.

43. 44. („Don Juan“) 45. („Don Juan“) 46. („Also sprach Zarathustra“) 47. (26) 48. („Tod und Verklärung“) 49. („Tod und Verklärung“) 50. („Don Quixote“) 51. („Don Quixote“) 52. („Don Juan“) 53. („Don Quixote“) 54. („Don Juan“) 55. („Ziti Eulenspiegel's lustige Streiche“) 56. („Guntram“) 57. („Guntram“) 58. („Guntram“) 59. („Guntram“) 60. („Also sprach Zarathustra“) 61. („Macbeth“) 62. („Macbeth“) 63. („Macbeth“) 64. („Traum durch die Dämmerung“) 65. („Guntram“) 66. („Guntram“) 67. („Don Quixote“) 68. („Tod und Verklärung“)

II. Des Helden Widersacher.

11. 12. 13. 14. 15. 16. (2) 17. 18. 19. (4) 20.

IV. Des Helden Walstatt.

33. 34. 35. (11) 36. 37. 38. 39. 40. 41. (1) (2) 42. (7)

VI. Des Helden Weltflucht und Vollendung.

69. (28. 47) 70.

on decrepit legs, owes all the glory of this concert to its conductor, Emil Paur. It was his energy, his ambition, his magnetism, devotion and musical powers that successfully carried through a well-nigh hopeless undertaking. Six rehearsals were made, and the oft expressed judgment of THE MUSICAL COURIER vindicated, for the band accomplished miracles. The performance Saturday night was not flawless, but it was an improvement on the public rehearsal Friday afternoon. There was an orchestra of 120 men, as the score calls for an unusually large one. Here it is: Three flutes, one piccolo, four oboes, one English horn, a clarinet in E flat, two clarinets in B flat, one bass clarinet, three bassoons, one contrabassoon, eight French horns, five trumpets, two in E flat and three in B flat; three trombones, two tubas, one tenor and one bass; kettledrums, snare drums, side drum, bass drum, two harps and the usual strings. "Ein Heldenleben" was first played in America by Theodore Thomas and the Chicago Symphony Orchestra, both in Chicago and at the last Cincinnati May Festival. On the present occasion Richard Arnold, the concertmaster of the Philharmonic Society, played the most trying and dissonant violin solos throughout the symphony, and accomplished his ungrateful task in a satisfactory, artistic manner.

Fritz Kreisler returns to America after an absence of nearly thirteen years, a stalwart young man of twenty-five, and a finished violin virtuoso. His reading of the familiar Bruch Concerto was most inspiring. Kreisler is anything but an academic player. His technique is astonishing. Even when at white heat, and delivering scales, double notes or octaves, the clarity and intonation are remarkable. Perhaps there is a suspicion of tonal wiriness at times, but that is rapid passage work only. His left hand is like Rosenthal's in nimbleness, and he bows with a brilliancy and ease that stamp him as the virtuoso born, not made. The slow movement of the Bruch was charmingly sung, and the finale most exciting. Kreisler is sometimes too fond of sensational tempi.

His music making is characterized by warmth of expression and great intensity. He holds his audience, even in his pauses. He has grip, vitality and dash. In the Tartini number he was at his topmost notch, both in tonal beauty and diablerie. His own cadenza was breath catching with its octave skips and battery of trills. It set the audience wild with enthusiasm at both concerts, and after a half dozen recalls at each affair, Kreisler played a Bach slow movement with great breadth and fervor. He is a phenomenal artist, just as he was a phenomenal boy in 1888.

We wish to reiterate the fact that the Philharmonic Society owes its musical rehabilitation to Mr. Paur and to Mr. Paur alone. There is now some hope for its musical future. Any change—as has been rumored—of conductors would be a suicidal policy. Mr. Paur is in the right place and should remain there.

Sinsheimer and Bernstein Play in a Benefit for an Artist.

BERNARD SINSHEIMER, the violinist, and Eugene Bernstein, the pianist, gave a concert last Wednesday evening for the benefit of an artist who has been ill for some time. The string orchestra, composed of Sinsheimer pupils, played numbers by Grieg, Tchaikowsky and Wagner, and Bernstein contributed as a solo "L'Alouette," by Glinka-Balakireff.

Anna Millar.

IT is said that Miss Anna Millar, formerly the manager of the Theodore Thomas Orchestra in Chicago, is now managing the French Opera in New Orleans. It is to be hoped that she will succeed in this new sphere, and that her past experiences will enable her to develop the opera on a broader basis in that city.

George H. C. Ensworth.



NE of the interesting musical features at the Paris Exposition were the series of American concerts given under the direction of Charles L. Young. Among the singers who appeared at one of these concerts was George H. C. Ensworth, a young baritone, and an American to his finger tips. The purpose of these concerts, of presenting American singers who had received all their training in this country, was forcibly illustrated by Mr. Ensworth's singing. The young man is a cousin of Marie Bissell, one of the very successful American vocal teachers, and it is to his accomplished kinswoman that Mr. Ensworth owes his ability to sing with such artistic and convincing skill. Miss Bissell was his only teacher. In vocal training method and intelligence are everything, and it is but justice to state that Ensworth's teacher has distinguished himself in these fundamentals.

As to the young singer himself, he has studied faithfully and at a surprisingly rapid gait; has advanced until to-day he has a most extensive repertory in French, German and English, embracing oratorio, operatic arias and lieder in every school. After studying in New York less than a year, Mr. Ensworth was able to accept a salaried position in a church choir, and it was at this point in his studies that he resolved to make music his profession. Originally, the young man came to New York from Hartford, Conn., with the intention of studying music merely as an accomplishment. He had a beautiful voice and a great love for art, and his friends seeing his development declared, "Remain here, study and make something of yourself."

At the American Concert in Paris, Mr. Ensworth's selections were "The Pilgrim Song," by Tchaikowsky, and "Prince Ivan's Song," by Allitsen. His success with the audience was pronounced. As he was the most youthful of all the singers, he naturally received many congratulations and won instant fame. The appearance at the Paris concert at the Exposition led to engagements in private musicales in the French capital, and thus the young man succeeded in making a social as well as musical triumph.

Mr. Ensworth has appeared at a number of concerts in New York and vicinity. At one of the very first he sang the solos in a performance of Max Bruch's "Fair Ellen," and on that occasion revealed that his sympathetic voice was of remarkable range. In addition to filling engagements in recitals, musicales and concerts, Mr. Ensworth is the baritone soloist of the quintet in the First Christian Science Church. Here are some of Ensworth's press notices:

Mr. Ensworth, since his return from Europe, has been in great demand from various musical societies. His manager, Charles L. Young, has arranged for a number of important recitals during the month of December. Few of our artists have been the recipients of more generous praise at the hands of well-known critics than Mr. Ensworth. On the occasion of his appearance at one of the American concerts given at the Paris Exposition last summer, the Paris edition of the New York Times said: "Mr. Ensworth was warmly received. His voice shows a high degree of vocal beauty, and is decidedly robust in character. It has great volume and sweetness, and the repeated encores proved him to be one of the best American baritones we have heard here in years."

The conservative Springfield Republican paid this compliment:

"George H. C. Ensworth is a singer of great promise with a splendid voice, which he uses in a straightforward and effective manner. His singing of the big Massenet Aria was thoroughly satisfactory. Nothing on the program gave more pleasure or was more artistic."

The New Haven Register said:

The announcement that Mr. Ensworth was to sing drew a large and appreciative audience, and thorough

satisfaction seemed to pervade the building, with the singer's first note.

Mr. Ensworth's voice is of fine quality and his interpretation needs no correction. His work throughout showed great freedom and range and absolute control.

THE MUSICAL COURIER, in its issue of May 16, 1900, referring to a recital by Bissell's pupils, said:

"Then followed George Ensworth, whose enunciation, temperament, sympathetic and expressive tone production quite captured the audience, gaining him three recalls. This youth's voice ranged some two octaves or more, and his way of singing creates popular applause, and shows that Miss Bissell can teach men as well as women."

The Paris Figaro printed this almost inconceivable criticism:

"Mr. Ensworth's voice is a deep baritone, rich, velvety and capable of considerable brilliancy. His voice is as fresh as a flower; not as deep in expression as yet, on account of his youth, but beautiful in material and admirable in use. It is a remarkably even voice, and showed no weakness or thinness throughout the range. His methods are dramatic, and it is evident he will attain success in that style."

When Mr. Ensworth sang in the song cycle, "In a Persian Garden," the Hartford Post said:

"The chief interest of the evening, so far as the audience was concerned, was in the appearance of Mr. Ensworth. He sang two short solos, and filled the highest expectations of his admirers. His voice is of splendid quality and he handles it well, the phrasing, enunciation and tone coloring being remarkable for so young a singer. His work in his solos was especially good."

The Hartford Courant said:

Geo. H. C. Ensworth, the baritone, was warmly received, and his voice proved to be well adapted to the work in hand. "Myself, When Young, Did Eagerly Frequent," a fine bit of music, he sang with much expression. It borders on the buffo a trifle, but the delicate line which keeps it apart from that was not overstepped. Again he had an opportunity in the closing solo, which was delightfully sung.

The audience expressed much enthusiasm in the fine quality of Mr. Ensworth's voice; he sang brilliantly, and was repeatedly recalled.—Brooklyn Eagle.

Mr. Ensworth has a fine baritone voice and sings with splendid style and finish.—New York Mail and Express.

Mr. Ensworth gave some excellent numbers. He has a fine, manly voice, full and rich in quality, and he sings with much dignity and taste.—Burlington Free Press.

Severn Trio Concert.

THE members of the Severn Trio opened their third season with a concert at Tuxedo Hall last Monday night. Mr. and Mrs. Edmund Severn played César Franck's Sonata for piano and violin, which was first played in New York the last season Ysaye was here, that famous artist playing the violin part. Mr. Severn and his talented pupil, Miss Laura Wheeler, played Godard's beautiful Suite for two violins, Mrs. Severn, at the piano, adding a most effective accompaniment. Her descriptive bell imitations in the second movement, "Midnight," were quite remarkable. After the third movement, which is the last written in the form of a Serenade, the large audience recalled the three artists, and they responded with a captivating little gavotte and musette by Thomé.

To complete a program by French composers, the Severns played Saint-Saëns' trio in F major. The 'cellist for this interesting organization of chamber music players is Arthur Severn, a brother of Edmund Severn.

The Severns will give more concerts after the new year.



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616 Twelfth Street, N. W.,
WASHINGTON, December 8, 1900.

NOTICE.

Announcement is here made that Miss Dick Root, formerly of Buffalo, N. Y., is now connected with the Washington department of this paper.

AS the Christmas season draws near Santa Claus should be reminded of the musical wants of the various cities. New York needs an orchestra and Washington a concert hall. Boston has recently acquired Symphony Hall, and is not entitled to a Christmas present, but if anyone feels overburdened with the wealth resulting from prosperity and the gold standard he should buy us a concert hall, and fill up New York's stocking with Emil Paur and a permanent orchestra.

● ▲ ●

Mary Helen Howe, who is now filling many important New York engagements, and whose home is in this city, has received many flattering opinions of her voice from such authorities as Marchesi, Nordica, Madame Dotti, Laborde, De Vere and the late Murio-Celli. Madame Dotti said: "You have a magnificent dramatic voice, which promises a brilliant future." Notice of Miss Howe's appearance before the Choral Society last spring was unfortunately omitted from this column, though sent in, as was also mention of the work of her sister. The father of these brilliant girls is Dr. Howe, the music critic of the *Evening Star*.

● ▲ ●

The cantata "Seedtime and Harvest," by John E. West, was given at St. John's Church, under the direction of Organist H. H. Freeman, last Thursday. The soloists were Master Harry Helwig and Alexander Mosher. The choir was assisted by a string quartet, consisting of Sol. Minster, Robert Stearns, Josef Finckel and Ernest Lent.

● ▲ ●

William Green, a pupil of Ysaye, gave a violin recital last Tuesday. He was assisted by Wenceslao Villalpando, the cellist, who has created such a furore here this fall.

● ▲ ●

And so it is the Wesleyan Church that is giving such an example of practical Christianity in the treatment of its singers, is it?

I am reminded of the behavior of a Wesleyan audience at a charity concert last season, when the adults (?) amused themselves by applauding each selection with sin-

gle and sporadic hand claps in the fashion of a class of bad boys.

● ▲ ●

Sightseers at the Congressional Library are stopped at the entrance of the Music Department by the sign: "Admittance to Musicians Only," which is embarrassing to all conscientious performers who enter therein.

BERENICE THOMPSON.

Powers Studio Musicales.

A BRILLIANT company thronged the Powers studios last Tuesday evening, despite the bad weather, and felt well repaid for attending. The following was the complete program, the vocal and instrumental parts separated, though one or two were prevented from appearing:

| | |
|------------------------------------|-----------------------------------|
| Traume | Wagner |
| Du Meine Seele | Lassen |
| Die Lorelei | List |
| | Miss Genevieve Brady. |
| Waltz Song (Romeo and Juliet) | Gounod |
| Theme and Variations | Proch |
| | Miss Daisy Palmiter. |
| No Torments Now (Le Cid) | Massenet |
| Irish Love Song | Lang |
| Sometimes | Oslet |
| | George Seymour Lenox. |
| Immer Leiser Wird Mein Schlummer | Brahms |
| The Minor Chord | Mager |
| | Miss May Lansing. |
| Ave Maria | Raff |
| | Alexander Howell. |
| Ich Liebe Dich Allein | Mayer |
| Summer Idyll | Mareaux |
| | Miss Annie Welling. |
| Listen to the Voice of Love | Hook |
| Berceuse (Jocelyn) | Godard |
| | Earl Gulick. |
| Mirage | Lehmann |
| L'Esclave | Lalo |
| | Miss Martha Stark. |
| Polonaise (Mignon) | Thomas |
| | Mrs. Clifford Elizabeth Williams. |
| Sognai | Schira |
| | Miss Florence Levi. |
| Aria (Paul and Virginia) | Masse |
| Dost Thou Know the Fair Land? | Thomas |
| | Marie De Vaux. |
| Slumber Song (Philemon and Baucis) | Gounod |
| She Alone Charmeth My Sadness | Gounod |
| | W. N. Searles, Jr. |

Several newcomers were noted as among the most brilliant singers of the evening, among these Miss Palmiter, coloratura soprano; Miss Florence Levi, W. N. Searles and others.

Miss Brady's stylish, reposeful appearance and brilliant singing was a feature of the evening, and pretty little Miss Palmiter quite caught the audience with her trills, scales, staccati, &c. Mr. Lenox sang with artistic finish, and Miss Levi is a young singer of promise. She sings with taste and intelligence.

Indeed, if one word only was wanted to exemplify the singer's doings, that would be the word—intelligence, which in it contains all the elements of successful singing. For brain and thought must enter into all singers' work, else is it as a "tinkling cymbal." How many singers sing the notes correctly, fast and slow, soft and loud—and stop right there: not so the Powers pupils, for Mr. Powers, great artist as he is, finished singer, controlling every available means of the singer's art, instills this into his pupils, all of them, and this method it is which enables them to appear as they do. Whoever heard of a poor Powers pupil? Prominent in concert, church, society, they serve to carry his name and fame o'er all the land, so that his musicales are among the significant artistic events of the metropolis.

At the close of the program handsome Genevra Johnstone Bishop dropped in and delighted all by singing, and playing

her own accompaniment in stunning fashion. And finally the host sang a classic aria, so that all felt his power.

Horace Kinney and Ralph Briggs played the accompaniments in superior fashion.

Hadden-Alexander Pupils.

THE showing made by the piano pupils of this artist-teacher was most gratifying, the following being the numbers given by them:

| | |
|-----------------------------------------------|------------------------------|
| Prelude and Minuet from E minor Suite, op. 78 | Raff |
| Mazurka, op. 9 | Paderewski |
| | Miss Mary MacMartin. |
| Fantaisie Impromptu | Chopin |
| Giellen | Schumann |
| | Mrs. Edgar Mansfield Barber. |
| Prelude | Liadov |
| To a Wild Rose | MacDowell |
| | Miss Cora Eugenia Guild. |
| Skating | Kullak |
| | Miss Hazel Scott. |
| Scarl Dance | Chaminade |
| | Earle Scott. |
| Caprice | Stavenhagen |
| | Miss Wilcox. |
| I'y pense | Fanchetti |
| | Miss Fowler. |
| Valse Impromptu | Raff |
| Au Pac de Wallerstadt | List |
| | Miss Palmer. |

Of the players Miss Martin played with much finish. She is in considerable demand for musicales, &c., and is growing in artistic importance. Miss Palmer owes some of her good work to the tuition of Miss Broughton, of Elmira College, of which she is a graduate, and Mrs. Hadden-Alexander is developing her along artistic lines. Mrs. Barber is well known in Washington Heights vicinity, playing frequently, and is a good artist. Miss Wilcox played enjoyably, and will serve to still further spread in her Southern home the reputation of Mrs. Hadden-Alexander. The others, including young Miss and Mr. Scott, Miss Guild and Miss Fowler, all showed promise, and are on the right track. There is no teacher quite like one who can personally demonstrate to the pupil, as is the case with Mrs. Hadden-Alexander, beautiful pianist, excellent musician.

Baernstein Makes a Hit in Providence.

LAST week, in the Boston notes, THE MUSICAL COURIER referred briefly to the unique performance of "Faust" in concert form given at Providence last month. The Mephistopheles of the concert was Joseph S. Baernstein, the celebrated basso, who has, as is well known, sung the role many times in the opera productions.

We add herewith the criticisms from the Providence papers:

So far as last night's concert is concerned, the honors were distinctly carried off by Mr. Baernstein. Mr. Baernstein, indeed, has had the experience referred to above (training and success in concert, opera and oratorio), having sung the role of Mephisto with pronounced success in New York. His voice is ample, his diction refreshingly clear, and his conception of the part artistic. He fully deserved the liberal applause given, and was obliged to repeat the sardonic serenade of Mephisto in the fourth act.—*Journal, Providence, R. I.*

Mr. Baernstein's Mephistopheles was a magnificent portrayal of the part, and no immense stretch of imagination was required to bring the vision of the evil one before the eyes of the listener. His singing is full of dramatic fervor, and his manner quite in the line with his finer rendering. The applause given him was immense and thoroughly deserved.—*News, Providence, R. I.*

It would have been evident to the greatest stranger that Mr. Baernstein had the advantage of experience and the complete mastery of his part.—*Evening Telegram, Providence, R. I.*

Mr. Baernstein has received the following letter, which explains itself:

PROVIDENCE, R. I., November 29.
DEAR MR. BAERNSTEIN—You have made a great impression in Providence, and started a boom which will last for a long time. I hope to have you with us again at our next concert, which will be in January, with Sembrich. Very truly yours,
JULES JORDAN,
(Conductor Arion Society).

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, MASS., December 8, 1906.

Miss Priscilla White gave a pupils' recital on Thursday afternoon at her studio in the Pierce Building.

The severe storm did not seem to have any effect on the attendance at Miss Willey's piano recital at the Copley Square School of Music on Tuesday afternoon, the rooms being filled to overflowing. Miss Willey is an advanced pupil of James W. Hill, head of the piano department of the school, and she made a very favorable impression, showing a fine technique and receiving much applause, especially for the Chopin, Moszkowski and Raff numbers. She was assisted by Miss Victoria Johnson, who sang well and added to her growing reputation as a concert singer. The next recital at the Copley Square School will take place on December 18, when four of Mr. Hill's pupils will play.

Mrs. Caroline Shepard sang with the Framingham Musical Association on Friday evening. She has sung in that city and vicinity a number of times, and is a favorite with the musical public. Mrs. Shepard will sing at a concert in Mechanics' Hall on the 20th.

Arthur Beresford returned to town on Sunday in time for the service at Trinity Church, where he holds the position of bass. It is understood that he is to accept no more offers for extended concert trips this season, but will arrange his concert engagements so as to be at his post on Sundays, as when away he is greatly missed by the large congregation, among whom he is so popular.

Miss Harriet Goddard, who will shortly make her debut in Vienna in "Lohengrin," was a pupil of Arthur J. Hubbard for seven years. She has been under Vannini in Italy for two years, and has had a number of offers to make a first appearance. Recently she was offered the sum of 2,000 francs to appear in "Tristan and Isolde," but refused the offer. Mr. Hubbard is perfectly satisfied and pleased to have Miss Goddard debut in "Lohengrin."

Mr. Lang, the conductor of the Cecilia, received an ovation on Wednesday evening at the close of the Coleridge Taylor "Hiawatha" scene. A large basket of roses was handed to him, a gift from the sopranos and altos of the club. Mr. Lang's efforts find no greater appreciation than among the active members of the club, who are in a position to judge of his abilities.

On Sunday evening a cantata by Gaul, "The Ten Virgins," will be sung at the Eliot Church, Newton, by the choir, Mrs. Frances Dunton Wood, Miss Adah Campbell Hussey, Arthur K. Lane, Frederic W. Cutler and chorus of thirty voices. Everett E. Truette is organist and choirmaster, the cantata being given under his direction.

One who was present at the first of the series of the Eaton-Hadley Trio concerts at Chickering Hall on the evening of November 21 writes: "The opening number, the Mozart Trio in C, was faultlessly played throughout. The three young artists showed great refinement and delicacy, and the ensemble was very close to being perfect. The brilliant and enthusiastic audience showed its approval in prolonged applause and recalls. Miss Laura Frances Eaton has a pleasing voice, and her group of songs was given in a charming manner. In the last number on the program, the Bargiel Trio in F major, Mr. and Mrs. Eaton and Mr. Hadley had an opportunity to display their abandon and fire." The next concert of these young artists takes place in Chickering Hall December 12, when the Beethoven Trio in C minor and the Arensky Trio in D minor will be given. Henry Parmelee will be the soloist.

Weldon Hunt, the baritone, who has just taken a studio at Steinert Hall for teaching, is meeting with most en-

couraging success. Already he has more than a dozen pupils, some of whom have most beautiful voices. Mr. Hunt is also engaged for several concerts.

The next Cecilia concert will take place on Wednesday evening, February 12, 1907.

Miss Worthley, who is studying with Carl Sobeski, sang a number of songs recently in his studio for a few friends. Miss Worthley has a strong soprano voice, high in range and of fine quality. She sings with much taste and finish, and her selection of songs met with much favor with those permitted to hear me.

Eugene Caton, tenor, gave a successful recital at Somersworth, N. H., on December 1.

Miss Victoria Joanson, contralto, a pupil of Frank E. Morse, is meeting with good success this season with "Ye Colonials" Company. They are filling engagements in New England, and expect to go South for a few months after the new year.

The opening recital on the new organ, the gift of Charles Q. Pierce, was given by Mrs. George G. Davidson and Miss Laura A. Henry, pupils of Everett E. Truette, at the Phillips Congregational Church, Watertown, on Thursday evening, December 6.

Frank E. Morse is unusually busy this season, which is the best business one in his twenty years of teaching.

Mr. Tucker's third concert will be given on Monday, December 17, when Horatio W. Parker's new work, "A Wanderer's Psalm," and Mendelssohn's "Hymn of Praise" will be given with full chorus and orchestra. The soloists will be Miss Gertrude Miller and Mrs. Grace Thipp, sopranos; Mrs. Helen Hunt, contralto; Bruce W. Hobbs and Frederick Smith, tenors, and Ericsson Bushnell, bass.

Fritz Kreisler, the Hungarian violinist, who is going to give a violin recital in Steinert Hall on Tuesday evening, December 18, appeared with the Pittsburg Symphony Orchestra in two concerts last week. Last Friday he appeared in New York with the Philharmonic Orchestra.

A concert with many attractive features will be given in Symphony Hall on Sunday evening, December 16, by a large orchestra, under the direction of B. J. Lang. Ossip Gabrilowitsch, the Russian pianist, and several soloists of distinction will appear.

The list of concerts and artists for the eighty-sixth season of the Handel and Haydn Society are: Sunday evening, December 23, "The Messiah," Mrs. Marie Kunkel Zimmerman, soprano; Mary Louise Clary, alto; Hobart Smock, tenor; L. Willard Flint, bass. Tuesday evening, December 25, "The Messiah," Mrs. Jessica DeWolf, soprano; Miss Adelaide J. Griggs, alto; Willis E. Bacheffer, tenor; Joseph S. Baernstein, bass. Sunday evening, February 24, Verdi's "Requiem," Mrs. Kileski-Bradbury, soprano; Madame Schumann-Heink, alto; H. Evan Williams, tenor; Gwylm Miles, bass. Sunday evening, April 7, Gounod's "Redemption." Soloists to be announced.

The last in the series of four lecture recitals in music by Miss Estella Neuhaus was given at the home of Miss Hope Waldo, Burroughs street, Jamaica Plains, last Monday morning. The subject was "Modern Composers and the Russian School." To Miss Frances Brown Hamblin, who arranged the series, thanks are due. She has just completed arrangements for a series to be given by Miss Neuhaus in Milton, and others will follow. The subscribers for the recital were Mrs. Charles H. Adams, Miss Helen Bigelow, Mrs. Henry W. Broughton, Mrs. A. D. Chapin, Mrs. H. B. Chapin, Miss Carrie Chickering, Mrs. T. W. Carter, Mrs. A. B. Cross, Mrs. Charles F. Dole, Mrs. George A. O. Ernst, Miss Kate Folsom, Miss Cora Forbes, Mrs. E. N. Foss, Miss Frances Goodwin, Miss Mary Goodwin, Mrs. David Greenough, Mrs. David Greenough, Jr., Miss Gilbert, Mrs. Charles L. Hill, Miss Grace Hiler, Mrs. Robert M. Morse, Miss McKim, Miss Morville, Miss E. Morville, Miss Lilla B. Moses, Mrs. C. S. Riddle, Mrs. F. H. Richardson, Mrs. Thomas Sherwin, Miss Slocum, Mrs. George S. Sumner, Mrs. B. F. Sturtevant, Mrs. M. A. Wells, Mrs. David Weld, Mrs. George Wheelwright, Mrs. Joseph H. Williams, Miss Hope Waldo, Miss Helen Waldo, Miss Lilly Wendell, Mrs. Spaulding Weld, Mrs. C. E. Withington.

A concert will be given by the Chorister Glee Club, F. J. Ansheim, director, at Union Hall, Tuesday evening, December 11, at 8 o'clock, assisted by J. W. C. Fallon, reader; Fred E. R. Grant, basso, and W. N. Kilburn, accompanist.

A Christmastide organ recital (free to all) will be given at Central Church, corner of Berkeley and Newbury streets, on Tuesday afternoon, December 18, at 4.30 o'clock, by George A. Burdett, assisted by Caroline Gardner Clarke and Arthur W. Wellington.

A concert and the operetta, "The Sleeping Queen," will be given at Winthrop Hall, Dorchester, Wednesday evening, December 12, at 7.45, by the Meeting House Hill Quartet—Blanche Haimburghe-Kilduff, Helen Allen-Hunt, Robert Hall and Edward A. Osgood. Musical director, Charles P. Scott; stage production by Mr. Osgood.

Chorus rehearsals are now in progress, under the direction of Charles McLaughlin, for the concert to be given in Mechanics Building, by the Pilgrim Fathers, in celebration of Forefathers' Day, December 20. The soloists of the occasion are Mrs. Caroline Shepard, soprano; Miss Ada Hussey, contralto, and the Weber Male Quartet, assisted by a large band, Jean Missud, leader, the whole musical program being under the direction of Mr. McLaughlin.

At Quincy, on December 14, at Music Hall, will be performed, for the third time, but first in that city, the opera "Last Summer." The music is by the young Boston composer, Mrs. Edith Noyes Porter, daughter of the well-known contralto, Mrs. Jeanette Noyes Rice, of our city. The libretto is by Richard D. Ware, also of Boston (Harvard Pudding Club man). It is to be given for the benefit of the Hospital Aid, of Quincy. The first two productions were given, with great musical and social success, at the Lowell Savoy Opera House, over four years ago. Two of Boston's well-known singers, Mrs. Alice Bates Rice, soprano, and Walter Hawkins, tenor, sing the principal roles. Mrs. Nathaniel Hunting, of Quincy, takes the alto role, and William Thompson and Jack Merrill, the baritone and comedian roles. E. Landis Snyder, of Quincy, is the conductor, Mrs. Edith Noyes Porter has charge of the music, and R. D. Ware of the stage. Fred Turner has charge of the ballet. Carlton Reed and Horace Cushman will play the violin and cornet, and the young composer will preside at the piano. A large chorus of chosen voices of nearly fifty young society people are rehearsing often, and with encouraging progress. There is a long and influential list of patrons and patronesses, who anticipate a musical and social success for this production.

The orchestral class of the New England Conservatory of Music gave a recital Friday evening in Sleeper Hall, which was very largely attended. G. W. Chadwick was the conductor, and was assisted by J. Wallace Goodrich.

H. Whitney Tew Sings.

H. WHITNEY TEW, of London, England, made his first appearance before a New York audience on the afternoon of December 9, when he sang a number of very effective selections, and confirmed the many favorable estimates which eminent English critics have made of his fine, resonant basso voice, and artistic, dramatic and sympathetic interpretations.

The occasion was a musicale given in an attractive Carnegie Hall studio by Mrs. Charlotte A. Babcock and Dudley Buck, Jr., and the guests, among whom were many prominent New York musicians, were enthusiastic regarding the important part which Mr. Tew took in the interesting program.

Rebecca Wilder Holmes.

MISS REBECCA WILDER HOLMES, violinist, is having an exceedingly busy season. She has filled some important concert engagements in Massachusetts during the past month, and is engaged for several more concerts through December and January. Miss Holmes, besides attending to her New York pupils, instructs at the New Haven Conservatory of Music, and spends two or three days of each week at her Springfield, Mass., studio.

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JD. A. TRIPP, the Canadian pianist, has accepted many concert engagements in centres including Toronto, Montreal, Hamilton, London, Berlin and Collingwood. In Berlin Mr. Tripp will introduce his pupil, Miss Emma Zoellner, whose father, a leading local musician, is cousin of the famous Zoellner of Cologne.

In Hamilton, at the annual concert of the Ontario Normal College Literary Society, the following persons recently took part: Mrs. Agnes Knox-Black, elocutionist; W. J. A. Carnahan, baritone; Mrs. Libbie Beach-Knox, vocalist; Miss Bolbert, accompanist, and the Ontario Normal College Male Octet.

Mary Louise Clary, contralto; Miss Celia Schiller, pianist, and John Cheshire, harpist, won an enthusiastic reception at their concert given lately in London, Ont.

The Orme Music Hall, Ottawa, has been formally opened, and many notable artistic works will be heard within its walls.

Miss Ella Walker, a talented singer, is appearing frequently at concerts in Montreal.

Many—too many—so-called "popular concerts" continue to claim the patronage of the amusement-seeking portion of Canada's population.

Under the direction of F. H. Torrington, the following compositions were performed in memory of Sir Arthur Sullivan at a Sunday service in the Metropolitan Church, Toronto: "O, Gladsome Light" ("Golden Legend"); anthem, "I Will Sing of Thy Power"; anthem, "Turn Thy Face from My Sins"; sacred song, "Thou Art Passing Hence, My Brother"; "God Shall Wipe Away All Tears"; "Light of the World," and "Onward, Christian Soldier," Sullivan; Beethoven's Funeral March and Chopin's Fu-

neral March. The soloists were Miss Kirby, David Ross and G. Arlidge.

The Toronto Orchestra is rehearsing the overture to "Montana," selections from "Carmen," and a number of Strauss valse.

Miss Lemaire, Miss Dussault, Miss Richer, Miss Le Baron, Miss Morey, Miss Gadboi and Miss Codere participated in an interesting recital given this season by the Ladies' Musical Club, of Sherbrooke, Que.

On December 2 Miss Margaret McCoy began her duties as soprano of the First Methodist Church, Hamilton.

Miss Abbott announces that her third series of concerts will be inaugurated in the Montreal Art Gallery during January.

The Thursday Musical Club, Toronto, under the able leadership of Mrs. Edward Fisher, president, is giving interesting and valuable programs, which pupils at the Toronto Conservatory of Music thoroughly appreciate.

While in Toronto recently Mr. Friedheim was the guest of his friend, W. O. Forsyth.

The subject of Dr. S. E. Dawson's lecture in Montreal on December 7 was "Prose Writers of Canada."

Mademoiselle La Palme, a talented Canadian musician, appeared this season in the city of Quebec, where her violin playing delighted the audience and inspired the pens of journalistic representatives.

A proposition to transform Montreal's Windsor Hall into a café has, for the present, been abandoned.

Accounts of Dohnányi's Canadian appearances, including his Montreal concert of December 10, will be found next week in this department.

New York Banks' Glee Club Concert.

ON Tuesday evening, December 4, the New York Banks' Glee Club, a large and influential organization, gave an attractive concert in Carnegie Hall, the program consisting of the ensuing numbers:

Organ solo, Festal March.....Calkin
E. D. Jardine.
Seamen Three.....Bullard
Come in the Silent Night.....Peschke
Aria, Pace-Pace, Mio Dio (opera, La Forza del Destino).....Verdi
Mrs. Genevra Johnstone-Bishop.
Doan' Ye Cry, Ma Honey.....Noll
(Arranged by F. J. Smith.)
Violin solo—
Adoration.....Borowsky
Jota Navarra.....Sarasate
Miss Anna E. Otten.
Paul Revere's Ride, Cantata for men's voices, poem by.....Longfellow
Music by Dudley Buck.
Incidental solos, R. C. Easton and A. D. Cornwall.
The Haunted Stream (by request).....Phelps
Soprano obligato, Mrs. Genevra Johnstone-Bishop.
Violin solo, Polonaise, in D major.....Wieniawski
Annie Laurie (arranged by H. R. Humphries).....
R. C. Easton and Glee Club.

Ballads—
Baby's Moon (new).....Stone
In quelle trine Morbide.....Puccini
Mrs. Genevra Johnstone-Bishop.

A True and Trusty Heart.....Otto

The imposing chorus of male voices was ably directed by H. R. Humphries. Special mention should be made of the Dudley Buck number, which received a dramatic and musical interpretation. Mrs. Genevra Johnstone-Bishop, the well-known soprano, won many well deserved recalls. Her high notes rang out with great clearness, and her classical selections were sung with admirable style and effect, the Verdi aria being a notable feature. Miss Anna E. Otten, the gifted young violinist, likewise aroused the enthusiasm of the audience, for her playing was graceful and musicianly.

The New York Banks' Glee Club is again to be congratulated upon the satisfactory results of its efforts.

The Sembrich Recital.

MADAME SEMBRICH, one of those vocal artists who, in addition to her finesse as a vocalist, is also a singer and musician, which means an artist, gave her first recital at Carnegie Hall last Tuesday afternoon, December 4, beginning with eighteenth century music of Lotti and Paradisi, going through old English songs and compositions of Mozart and Schubert, Brahms and Schumann, down to the modern composers.

The most profound impression she made was in a song by Johannes Brahms; and this is not stated for the purpose of agitating our friends who are opposed to the great Johannes, but merely to record a fact which shows that if the singer is capable, the music of Johannes Brahms is also capable. It is the art of interpretation applied to singing which brings out the value of a song. The days have passed when the singing of the notes will supply what the musical world desires in the singing movement. Beautiful voices must blend with beautiful singing, and beautiful singing to a great extent is interpretation, and that is the art which Madame Sembrich possesses.

The accompaniments were exquisitely and artistically played by Ludwig Breitner on a piano that caused comment. As the program stated, it was one of the Baldwin Paris Exposition Grand Prix Grand Pianos, and Mr. Breitner produced upon it a beautiful and sonorous tone quality that penetrated throughout the large hall. Mr. Breitner was a fit complement to Madame Sembrich, and with two such artists the recital proved a source of pleasure and knowledge to everyone. A second recital took place last night.



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Harold Bauer's Triumph

WITH BOSTON SYMPHONY ORCHESTRA AND IN RECITAL.

Harold Bauer, the Pianist, played in Boston with the Symphony Orchestra on Saturday, December 1, and in Recital on December 8.

The Boston Papers Printed the Following.

With Boston Symphony Orchestra.

A New Soloist Appears and Is Received with Favor.

Why any player should wish to make a debut in this concerto, which after all has its chief interest in the orchestra rather than in the solo part, is not easy to understand. It would handicap any newcomer before an audience to which both himself and the work are strangers. Mr. Bauer seems to have a splendid technic; he bears himself modestly, plays with easy freedom and without any affectation either of style or of manner; and he does not abuse the instrument by attempting to force its tones. A better opportunity must be awaited to acquire a further knowledge regarding the higher artistic deservings of the young artist, who on this occasion was to all intents and purposes confined to ensemble work of no great interest, and forced to play for the most part against heavy orchestration, through which the playing of the soloist did not always penetrate. Mr. Bauer was cordially welcomed and very heartily applauded and recalled.—Boston Sunday Herald, December 2, 1900.

Harold Bauer, Soloist.

Brahms' first concerto for piano, the latter work introducing as soloist Harold Bauer, a pianist new to American audiences. Liszt's "Hungarian Rhapsody," No. 2, and Beethoven's first symphony completed the program. Mr. Bauer evidently is an artist of high attainments, but his selection was not one in which his merits were shown advantageously. The Brahms concerto is mainly in the nature of an orchestral composition, the piano part not being prominent, excepting at infrequent intervals, in any movement but the last. There is a very long introduction by the orchestra, the piano entering accompanied by drums and brass instruments. In the second movement the themes by the piano are mostly variations on the principal themes given out by the orchestra, and it is not until the closing movement is reached that the pianist becomes a soloist in reality. Brahms indulges in many strenuous passages, and his work is uninteresting, and certainly does not appeal to musicians; hence its comparative omission from the repertory of pianists. Mr. Bauer is an impassive player, and his emotions are not in evidence, but his technic is that of a capable artist, and his finger work in the lighter and brilliant passages was as clear and crisp as one could wish to hear. He has no mannerisms, and appears to sink his individuality to the demands of the score and interpret the composer in a conscientious and painstaking manner. Doubtless the artist will be heard under more favorable circumstances in his forthcoming recital, the miscellaneous program giving him greater scope than is found in the Brahms concerto. Mr. Bauer's reception was very cordial.—Boston Sunday Globe, December 2.

A Master of Beautiful Tone.

Mr. Bauer is a pianist of whom great expectations have been formed, and he fulfills them all. As a master of beautiful pianoforte tone he can rank with Paderewski and De Pachmann at their best; he has even solved completely that troublesome problem of making Brahms' pianoforte writing "sound well." Paderewski did this in the Paganini variations; but that was a peculiar case. To rise to the point of making this concerto "sound well" is tantamount to solving the problem for the whole of Brahms. Years ago I predicted that some day a pianist would come along and do this; now Mr. Bauer has come, and done it! Besides his ear-wooing beauty of tone—elastic, buoyant, resonant—without a suspicion either of woodiness or of striking throughout, clear and brilliant in pianissimo as in fortissimo, he plays with a sure sense of rhythm, with a comprehensive totality of con-

ception, that bespeak the master. Of warmth of temperament he seems to have no lack, though last Saturday evening he played with a certain noble reserve, well befitting Brahms' musical expression. There was something in him that made me feel that neither the profound pathos of Beethoven's G major nor the boisterous outspokenness of Tchaikowsky's B flat minor would find him wanting. In a word, he plays in every way like a thorough and highly gifted musician, like a complete artist. To play like that is to be one in ten thousand.—Boston Evening Transcript, December 3, 1900.

In Recital.

The Bauer Recital.

The Artist Takes Rank with the Highest Among Pianists.

Yesterday afternoon Harold Bauer gave, in Steinert Hall, his first piano recital in Boston.

It did not take long to reach a conclusion regarding the rank to which this player is entitled among the able pianists

comes wearisome. It will suffice to say that his success was immediate and beyond question; that he won his audience completely, worthily and without resort to even the most pardonable form of trickery.

Very noble was his reading and playing of the sonata; indescribably delicate, polished and chaste his performance of the exquisite Brahms transcription of the dainty Gluck Gavotte, and wholly magnificent in spirit, color, rhythmic swing and high aspiring virtuosity his interpretation and playing of the Schumann "Carneval." Those who like to wonder were accorded ample opportunity by the amazing pace at which he took the supremely difficult "Islamey" and at the utter clearness with which, notwithstanding, it came from under his fingers. This whirled his hearers off their feet, and there was a tumult of shouts and plaudits until he returned and gave as an encore a fascinatingly fluent and pearly performance of Rubinstein's C major Etude.

But after all it is the deep musical quality of his playing that gives it its principal charm. That he will win enduring and deserved favor here seems beyond question, and it would appear not overbold to believe that he will wear well. He is to give his second recital within two weeks, the exact date to be yet announced.—Boston Herald, December 9.

Steinert Hall—Mr. Bauer's Recital.

Mr. Harold Bauer gave a piano recital in Steinert Hall on Saturday afternoon.

"Quod licet Jovi non licet bovi." Conversely, "Quod non licet bovi (saepe) licet Jovi." Which, being interpreted, meaneth that a pianist like Mr. Bauer can safely offer us a program which we should not care to hear from lesser players. Beethoven's opus 111, Chopin's F minor Fantaisie, and Schumann's "Carneval" are pièces de résistance which are getting a trifle old; but, whereas we prefer to hear most people play something else, when a man in the Jovian class, like Mr. Bauer, comes along they are just the sort of thing that we best like to hear from him. For, when such things as these have been staled by oft-repeated dinning, a great artist is just the one to make them new and fresh again.

Mr. Bauer kept up to the high level he set for himself in Brahms' D minor Concerto, at the sixth Symphony concert, and made good all the implied promises he then held out. Had his playing of the great Beethoven Sonata not been so exactly what one wished, it would have been what is commonly called a "revelation." But it was better than that; it recalled all the finest and best things we have heard great artists do in it, and wiped off all the stains put upon it by others. It was not superlative, musicianly piano playing; it was the sonata, the whole sonata, and nothing but the sonata. His playing had all Beethoven's fire, all his profundity of emotion and thought; all his noble reserve. Mr. Bauer so identified himself with the composer that—and this is a very curious and significant point!—he seemed to get to the end of his tether just where Beethoven himself did. There is one little place in the canzonetta (last movement) that is singularly characteristic of Beethoven. Do you remember how it was said of George Eliot that she killed Tom and Maggie (in "The Mill on the Floss") simply because she could not think of anything else to do with them? Well, at one point in this canzonetta, where the swell of the music has been growing and growing, and you find yourself led down deeper and deeper into the mysterious recesses of the human soul, Beethoven, all at once, seems to say: "Farther down into these depths is not given to flesh and blood to go!"—and he suddenly breaks off, with a gay thrill, and betakes himself blithely to virtuosic antics. The great man had got to the end of his tether; and preferred turning it off with an epigram to eking out his exhausted power with melodramatic thunder. Now, Mr. Bauer



who have visited us of late years, and there was not the slightest hesitation in according him a place by the side of the highest. He is an artist through and through, splendidly equipped in regard to technic, possessed of a wonderful touch, a faultless style, sincerity of musical feeling, and a manliness of expression that imparts a convincing aspect of dignity and of authority to all that he does. The keyboard has no secrets from him, but there are many of whom this can also be justly said, for the wonders of technic have been exhausted, and we are no longer surprised at finger gymnastics, but rather insist upon them at their extremest development, without as much as a "thank you" when they are displayed.

The feature of Mr. Bauer's playing may be speedily dismissed with the statement that no pianist who has preceded him has surpassed him in scope and perfection of technic. What is better is that Mr. Bauer is not a mere show player who seeks to win success by astonishing finger agility. He is a serious artist who makes no resort to empty display, who obtains sonority from the piano without abusing it, who plays with exquisite finish without loss of largeness of style or virility; who obtains with ease from the instrument every gradation of tone color of which it is capable. In brief, to dwell on this side of the subject would be only to reiterate praise until it be-

played this passage so as completely to reveal the fundamental, underlying idea in it; Beethoven could go no further, and if he had gone further, he could not have played him! A human touch like that is worth tons of tall talk. But this was only one fine point out of many; and finest of all was the constantly high level, a plane of thought and emotion so high that details seemed but a natural part of it, and lost their prominence. Here is a man who may fairly be said to have played this thrice great sonata exhaustively.

Equally fine was Mr. Bauer's playing of the Schumann "Carneval"—if in another direction. He carries the process of individualizing the separate movements further than any other pianist I can remember; and yet, somehow, he never gets out of the true Schumann atmosphere. Now and then he comes near the edge; as in the little sly Gallic wink, he gives the music in the "Arlequin"; but even here he keeps well on the right side of the line which divides Schumann from Offenbach. Upon the whole, he plays the composition with infinite charm; never oppressing you with too great a weight of meaning, never falling short of the composer's intellectuality.

In the Chopin Fantaisie he pleased no less. It was very beautiful playing, but I am sure there is more in the work than it showed forth. Mr. Bauer agrees with Paderewski in what seems to me too fast a tempo in the introduction; I cannot imagine a composer meaning a tempo like that by "Grave." Perhaps the F minor Fantaisie is as dangerous a piece to play as any going; too much detail work may well obscure the main outlines and detract from due elemental vigor. But there is measure in all things, and I cannot but feel that the composition can be far more "détaillée" than it is by Mr. Bauer—or was by Paderewski, for matter of that—without doing it any harm. The only men who seemed to me to exhaust all the possibilities of this Fantaisie were Rubinstein and—Hyllstedt; two very different men, belonging even to quite distinct classes as artists. But Hyllstedt used to make an enormous deal out of that slow introduction, and without pulling it to pieces. Rubinstein was great all through.

Of Mr. Bauer's playing of the other things on the program, all that need be said is that it was ideal. One general point is, however, worth noting: although Mr. Bauer played at times with tremendous force, quite as loud as anyone we have heard here, he never once struck through his tone, never once "pounded." His tone was always elastic and buoyant, never degenerated into mere banging. Then, his sense of rhythm is impeccable; he fills Nietzsche's bill, of "feeling music in his heels, as well as in his head and heart!" There is no use in more talking; Mr. Bauer is plainly a great artist.—Boston Evening Transcript, December 10, 1900.

Miss Ruby Cutter, Boston.

MISS RUBY CUTTER has just returned home after appearing at three concerts during the past week. The first one was at Burlington, Vt., and was given in the spacious music room at the residence of Mrs. A. E. Richardson, which was thrown open for the occasion.

Miss Cutter's selections were: "Waltz Song," from Gounod's "Romeo and Juliet"; "Margaret at the Spinning Wheel," by Schubert; "Feldensamkeit," by Brahms; "Bonnie Sweet Bessie, the Maid of Dundee," and "Within a Mile of Edinboro' Town." She sang with strong volume and excellent execution, and was cordially applauded at the close of each piece.

The Burlington Daily News says of her singing:

Miss Cutter has appeared in Burlington twice before, and on each occasion she has confirmed the first impression—an excellent voice under admirable control, and artistic use of the organ. Notwithstanding a slight indisposition, she sang admirably last evening, rendering her numbers with superior skill. The sentiment in the two popular Scotch songs in her last number was delightfully expressed.

At Ottawa, Canada, Miss Cutter was greeted as a friend, having sung there last season. Her numbers included several Scotch songs by request. Her press notices from that city are:

Miss Ruby Cutter, of Boston, was as sweet and captivating as ever. She sings with such ease and naturalness and sweetness that she is bound to hold and captivate an audience.—Ottawa Citizen.

Miss Ruby Cutter, of Boston, captivated the audience with her sweet rendition of Scotch songs and her voice was admirably suited for her selections. Her numbers received well merited encores, which were acknowledged on each occasion. Her numbers included "A Waltz Song," "Coming Through the Rye," "Robin Adair," "Twice Within a Mile" and "Bonnie Sweet Bessie."—Ottawa Daily Free Press.

At Buffalo, N. Y., Miss Cutter sang with the Buffalo Club, her selections being "Ah fors e lui," from "Traviata"; "Zweifel," by Meyer Helmund; "Ver Boter Weg," by Bohm, and for an encore Denza's "May Morning." "Miss Cutter made a very favorable impression of attractive stage presence; her voice is a soprano of exceptional range, brilliant and flexible. She was most effective in colorature work," is what the Buffalo Evening News says of her appearance.

FOREIGN NOTES OF INTEREST.

The performance of the new opera "William Ratcliff," by Xavier Leroux, which had to be given at the Opéra Comique, Paris, during this month, has been postponed to the next year.

Signor Mascheroni will direct the Italian company at the great lyric theatre of Barcelona, giving the newest successful operas of the Italian school, including "Iris," by Mascagni, and "Zaza," by Leoncavallo.

Herr Brucks, the opera singer, who married Countess Larisch, a niece of the late Empress of Austria, was recently accused of having appeared on the stage in Munich and in Breslau under the influence of liquor. He has now proved before the law courts that he was only in a state of nervous excitement due to overwork.

A new composition by Saint-Saëns, "La Nuit," soprano solo with female chorus and orchestra, has been produced for the first time at the Châtelet, Paris, on November 4. It was an extraordinary concert, entirely composed of music by the French master. The program was as follows: "March of Henry VIII.," piano concerto, L. Wurmser; A minor Symphony, "La Nuit," words by Audiger, soprano solo; a violin concerto in B minor, Ysaye, "The Youth of Hercules."

The director general of music at the Opera of Budapest died October 14 at Bekes Csaba, in Hungary. Son of the composer, Franz Erkel, born January 2, 1846, he entered the orchestra of the house where his father's operas were performed. Later he succeeded Hans Richter, and soon afterward became director, a position which he held till 1888, when he gave way to Mahler, and returned to the part of simple orchestra conductor. He definitely retired at the beginning of this year.

The publisher Sonzogno, of Milan, lately received information that some of the operas of which he possessed the scores were being performed at Bucharest without his sanction. On investigation he found that two of his employees had stolen the scores and sold them for a trifle to a theatre agent, and he in turn sold them to anyone who wished to produce them in countries where there was no copyright protection. The thieves had also stolen some of Ricordi's publications. The loss to the two firms will be about 300,000 francs.

A new opera, "Much Ado About Nothing," by Villiers Stanford, will be produced next season in London. At the Italian opera, St. Petersburg, a new work, name not known, by the Roman composer, Goffredo Cocchi, is contemplated. At the Humbert I. Theatre, of Rome, "Le Vergine," by Lozzi, will be given this month. Reznicek has composed a new opera, "Till Eulenspiegel," which will be produced at Carlsruhe. At Laybach a national opera, "Nicolas Sabic-Zrinjski," by Zaji, has been lately produced.

For five years past Anton Hartsigen has been engaged in an important course of musical lectures in Copenhagen. During this time he has played all Beethoven's piano sonatas and a large part of his chamber music in which the piano appears, as well as all Chopin's and Schumann's piano works. Each performance is preceded by an analysis of the works in their formal and aesthetic aspects, with the addition of historical and biographical sketches. This winter he will give six lectures on the history of the piano sonata, and with the assistance of some members of the Royal Orchestra will render the string sonatas of Neri and Corelli, and also works by the following masters:

Claudio Morali (1532-1604), Girolamo Frescobaldi (1583 bis 1644), Henry Dumond (1610-1684), André Champion de Chambonnières (1670), Jean Henri d'Anglebert, François Couperin (1668-1733), Jean Philippe Rameau (1683-1764), Johann Jakob Froberger (1600-1667), Johann Kaspar Kerl (1627-1693), Georg Muffat (1635-1704), Johann Kuhnau (1660-1722), Bernardo Pasquini (1637-1710), Georg Philipp Telemann (1681-1767), Johann Sebastian Bach (1685-1750), Domenico Zipoli (1675), Francesco Durante (1684-1756) and Domenico Scarlatti (1683-1757).

A Musical Jubilee

At Hutchinson, Kan., for 1901 Is Now a Certainty.

THE first formal action for the Kansas Musical Jubilee for 1901 was taken November 28, when the new executive committee, which will have charge of the jubilee next year, was elected, organized and the contest music has been selected.

The meeting was called to order by Mr. Hoagland, J. U. Brown was elected chairman, and Willis Baker secretary.

One of the questions which came up was regarding arrangements for the use of the Auditorium. After it was explained that there would be no difficulty upon this point, a motion was carried that the jubilee should be continued, and that steps toward organizing for that purpose should be taken at once.

A committee composed of Ed M. Moore, Carr Taylor and B. S. Hoagland was appointed by the chair to select and report five names as the executive committee for the coming year.

The committee reported the names of J. U. Brown, W. Y. Morgan, J. L. Penney, Ed Handy and F. E. Fearl, which committee was accepted by the guarantors and instructed to take charge of the management of the jubilee. Mr. Hoagland will, as in the past, work with the executive committee as secretary of the jubilee. A committee consisting of Messrs. Hoagland, Jewell and J. W. Bigger was appointed to increase the list of guarantors.

The list of music published by the *News* some time ago as selections made by the judges of last year for the next contest was officially adopted and will be sent out at once to the musicians of Kansas.

The following is the list of contest music:

Class A Chorus—"There Is Joy in the Presence of the Angels of God" (from "Prodigal Son"), by Sullivan. Ditson edition. "The Skylark," by Barnby. Brainard's edition.
Class B.—(High School) Portuguese Hymn, No. 71, National Music Reader, No. 5; "Come Fairies, Trip It," Loomis' Reader, No. 5.
Class C.—(Ladies' Chorus) "Reverie," by Rhineberger.
Class D.—(Male Chorus) "Legend of the Rhine," by Henry Smart. Ditson edition.
Class E.—(Grade schools) "Merry June," Beacon Series, Silver, Burdette & Co., No. 114.
Male Quartet, "Sunset," Molineaux edition, by Vandewater.
Ladies' Quartet, "Found," George L. Osgood. Ditson edition.
"Heather Rose," Hollander.
Mixed Quartet, "Spring Song," Pinsuti.
Contralto solo, "Love Not the World," from "Prodigal Son," Sullivan. Ditson edition.
Soprano solo, "Wind in the Trees," Goring-Thomas. Schirmer edition.
Tenor solo, "Come, My Children" (with recitative), from "Prodigal Son," by Sullivan.
Bass solo, "The Two Grenadiers." Schirmer edition, Schumann.
Vocal Duet.—Contestants make own selection of music.
Interstate.—Open to all voices, contestants to be judged by general ability shown. Selections left to contestants. Following suggested as a guide: Soprano, "Hear Ye, Israel" ("Elijah"), Mendelssohn; contralto, "Oh, Thou that Teltest" ("Messiah"), Handel; tenor, "If With All Your Hearts" ("Elijah"), Mendelssohn; baritone, "It Is Enough" ("Elijah"), Mendelssohn; bass, "O God Have Mercy" ("St. Paul"), Mendelssohn.

The instrumental music will be:

Piano solo, "Polonaise," in B major, op. 9, Paderewski. Kunkel's Royal edition.
Piano duet, "The Dragon Fighter," op. 1, Presser edition, B. Hoffman.
Duet for two pianos, Gavotte, by E. Pirani.

Harold Bauer to Play.

It is announced that Harold Bauer, the pianist, will play in recital at Mendelssohn Hall on Thursday afternoon, December 20, at 2:30.

ELEANOR CLEAVER

CONTRALTO.

In London Season 1901.

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PHILADELPHIA OFFICE THE MUSICAL COURIER, 4250 Regent Square, December 5, 1900.

THE song recital given by the pupils of Mrs. Ratcliffe-Caperton at Ogontz School on Wednesday evening was a tribute to the untiring efforts and careful training that that worthy representative of Lamperti always bestows on her many pupils. In more ways than one the recital can be pronounced a great success.

In a varied program, comprising German, English and Italian songs, these young girls displayed a surprising knowledge of the art of breathing, clear enunciation and purity of tone—but, on second thoughts, it is not surprising, anyone studying under Mrs. Caperton is sure of possessing these three important principles of good singing. Among those who took part in the recital were the Misses Green, Holden, Mathiew, Grant, Dunham, Tuller, Blunt and Speer. Mrs. Caperton herself contributed to the program by two German songs, marvelous in interpretation and tone production. The young ladies were assisted by Miss Weil, pianist; Mr. Gastel, violin and 'cello, and Paul O. Volkmann, who is a promising pupil of Mrs. Caperton. This young tenor, of whom I have spoken before, is fast gaining a foremost place in the ranks of concert singers of this city. His church position as first tenor at St. Mark's, together with his numerous outside engagements, keep him constantly busy. On the 23d of the month he will sing in Gaul's "Holy City," to be given at one of the Camden churches.

Thursday night was that of the first concert of the Symphony Society, and this earnest body of amateurs acquitted themselves nobly on the occasion. One can overlook the faults, natural to an organization of this kind, in the realization of the fact that they do excellent work in most instances. The soloist of the evening was Miss Sara Cavanaugh, a brilliant soprano, who completely captivated the audience. She sang Proch's Air and Variations with the ease and intelligence that mark all her work, and in Bachelet's "Chère Nuit," her second number, the pathetic sweetness of her voice was advantageously displayed. She was recalled several times after both selections.

On Tuesday afternoon Gabrilowitsch gave his second recital. Having exhausted all my adjectives in my report of his other appearances, there remains little to say. After each hearing one is more and more impressed with the poetry and refinement of his playing.

Mme. Emma Suelke, soprano, and Harold Nason, organist, were heard at the Drexel Institute on December 6. Owing to the fact that the symphony concert fell on the same night I was unable to be present.

The soloists for the two Boston Symphony concerts on

Monday and Wednesday evenings are Madame Ternina and George W. Proctor, an American pianist. Verily this is the age of young pianists, this last one on the field being twenty-six years old.

The Choral Society, under the direction of Henry Gordon Thumr, will give their first concert on December 28, "The Messiah" being the work to be performed. At the second concert of the society the "Damnation of Faust" will be sung.

Friday night the second concert of the Philadelphia Orchestra will take place, followed on the next evening by that of the Mendelssohn Club.

DOMINGA LYNCH SOUDER.

Two Hundred Organ Recitals.

IF anyone needed fresh evidence of the marvelous progress that music has made in the United States within the last fifty years, it could be furnished in the lines that are to follow. Up to fifty years ago, 1850, there had been no organ or any other kind of recitals given on the American continent. A few years after that date Dr. William Mason inaugurated in the United States the piano recital, as we know it to-day; that is, an entire program of piano music.

The organ recital is a product of still later development, and it was confined to large cities in the East. Within the last twenty-five years the system of building church and concert organs has been well-nigh revolutionized. Tonal and mechanical improvements have gone forward hand in hand, until the American pipe organ of 1900 is the peer of any instrument in the world.

The organ recital occupies a large place in the Western community, perhaps more so now than in the old and "effete" East. So, while it is a somewhat startling statement to anyone not fully informed as to the growth of musical taste in the West, it is nevertheless true that in the territory bounded by Illinois, Utah, Nebraska and Texas, there have been given during the last six years over 200 organ recitals.

This was the work of one young man, not yet out of the twenties, Edwin Vaile McIntyre, of St. Louis, who was trained for his lifework as organist, pianist and composer by E. M. Bowman, the well-known New York teacher of piano, organ and theory. In these recitals Mr. McIntyre has played many of the most important organ works, classic and modern, beside original transcriptions of orchestral work. Besides these 200 recitals and more, he has filled the most responsible church positions in St. Louis as organist or as organist and director of the choir, and conducted a lucrative practice as a teacher. His entire teaching and recital programs are memorized; he occupies a studio suite of rooms at 4135 Delmar avenue, fully equipped with grand pianos, claviers, music library and every accessory to thoroughly artistic and scholarly work as a teacher of piano and theory.

Six years ago he began as organist at the Second Baptist Church, where, as a boy in Knickerbockers, years before that, he first came under the influence of E. M. Bowman, then organist and director of the choir in that church, famous at that time, as it still is, for its church music. After playing there a short time young McIntyre was "beguiled" to the First Presbyterian Church, long renowned for its music through the artistic amateur direction of H. M. Blossom; then to the fashionable Church of the Messiah, and finally back to his old love, the Second Baptist, where he is likely to remain a prominent factor in what is recognized generally as the best choir in St. Louis. Mr. McIntyre has edited a number of piano pieces for teaching purposes, and has in

preparation for this season a series of weekly lecture-recitals on the operas to be sung in St. Louis by the Castle Square Company. Looking back over the course which has led to such a splendid success for so young a man it must be evident that three factors have entered into the combination: Generous endowment of talent, indomitable pluck and energy and masterly instruction and counsel. Mr. Bowman recognized McIntyre's talent, ambition and power to work while he was yet a youth. When Mr. Bowman came to New York from St. Louis he brought the boy with him, and for five years kept him directly under his own eye. He was a member of his own family and as a son. He has come up to a noble estate as a musician, and enjoys the confidence of his teacher and the respect of the community in which he lives. Like many others whom Mr. Bowman has trained, he plays the piano like a pianist and the organ like an organist. His touch and style are idiomatic to the instrument employed at the moment; his knowledge and interpretation of the literature pertaining thereto are authoritative and inspiring. At the conclusion of his studies with Mr. Bowman he passed with honors the piano as well as the organ examination before the American College of Musicians, together with the theory and pedagogic papers pertaining thereto.

Dannreuther Subscription Concert.

ON Thursday evening, November 22, the first of a series of chamber music subscription concerts was given by Mr. and Mrs. Gustav Dannreuther at 306 West Seventy-sixth street, and the beautiful music rooms were thronged with people well known in the musical and literary circles of New York. Following is the program, which was artistically interpreted and elicited much enthusiasm:

Quartet for piano, violin, viola and 'cello, op. 38.....Rheinberger
RomanzeFoote
CanzonettaD'Ambrosio
Concerto for two violins.....Bach
Quartet for piano, violin, viola and 'cello, op. 47.....Schumann
Mrs. Gustav Dannreuther, piano; Gustav Dannreuther, violin;
Josef Kovarik, violin and viola; Emil Schenck, 'cello.

Mr. and Mrs. Dannreuther were assisted by Emil Schenck, 'cellist, and Josef Kovarik, who played the viola parts in the quartets and second violin in the Bach double Concerto.

Among the numerous subscribers to these musicals are: Mrs. Irving Putnam, Mrs. E. L. Blakeman, Mr. and Mrs. Richard Colgate, Madame Torpadie Björkstén, Mr. and Mrs. Ripley Hitchcock, Mr. and Mrs. John E. Wayland, Dr. Charles Lewis, L. G. Chaffin, Dr. Byard, Mrs. Custer, Mr. and Mrs. Howard Tracy Cornwell, Mr. and Mrs. George Putnam, Miss Woodman and many others.

The next concert will take place December 18.

Durno Recital at Madison, Wis.

MISS JEANETT DURNO, the pianist, gave a recital recently at Madison, Wis., and the subjoined press tributes attest the great success of her appearance:

Miss Durno as a pianist was fully up to the expectations of the audience, and her command over the instrument was displayed in her excellent technic. The remarkable strength of her fingers and light wrist was at once apparent, and the clear cut tone and musical interpretation charmed her hearers. She was able to impart the dash and enthusiasm required for Liszt's Rhapsodie, No. 12, and received an encore on his "La Campanella." Her work on the lighter and more delicate numbers, as, for instance, "The Music Box," was delightful, indeed.—Madison Democrat.

Miss Durno, the pianist, gave great delight. In ambitious and light renditions alike she excels.—Wisconsin State Journal.

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Important Decision.

Also Applying Otherwise.

MRS. A. K. VIRGIL, the head of the Virgil Piano School, entered suit recently against the Virgil Piano Clavier Company for maintaining a piano school within its corporate business. The following decision in the case has just been rendered in a special term of the Supreme Court, Judge Leventritt. It is interesting to others besides the two parties engaged and it is worth careful study:

Virgil, &c., v. Virgil Practice Clavier Company—The plaintiff, a stockholder in the defendant corporation, seeks to restrain it from maintaining a piano school in connection with its business on the ground that it is ultra vires. The defendant is a manufacturing corporation organized under the general law of 1848 for "the manufacture and sale of instruments designed for practice and instruction in the art of playing the piano and other instruments having a similar keyboard, and of any instrument, appliance or thing which may be used for such practice and instruction, whether independently or in connection with musical instruments or with instruments designed for practice only." Under this charter provision the defendant has manufactured and sold what is known as the Virgil Practice Clavier—an instrument designed for the better teaching of piano playing. It consists ordinarily of the usual seven-octave piano keyboard, but the keys themselves are toneless except for two sets of clicks, one sounding as the key is struck, the other as it is released. It is also provided with a mechanical contrivance by which the pressure on the keys—that is, the resistance they offer to the muscular energies of the fingers—may be regulated. It is undisputed that the Clavier is an invaluable adjunct in assisting the pianist in acquiring proficiency of technic. The parties are not in agreement as to the value of the invention in facilitating instruction in the higher branches of harmony, counterpoint and musical form, and it must be admitted that the evidence does not remove natural doubts in the lay mind as to the efficacy of the Clavier in that direction. The defendants, however, claim to have a piano system, more intellectual and analytical than other systems of piano teaching; that an understanding of the science of harmony, counterpoint and musical form are essential for the proper teaching and propagation of that system, and that the Clavier itself is an indispensable part of that instruction. It may be conceded as proved in this case that the Clavier is valuable, primarily, in the teaching of the mechanical side of the technic of piano playing, as distinct from the so-called technic of emotion or expression, and that the claims made for it as aiding instruction on such points as accent, rhythm, staccato and legato touch, proper tonal and time values, memorizing, the use of all the members in playing—fingers, wrists, arms, muscles, nerves—have been substantiated to the extent of showing that the Clavier can accomplish those results. And, though its efficacy in the other directions is not so apparent, the claim cannot be disregarded in determining whether the establishment of the music school was ultra vires inasmuch as the real test here is not so much whether the Clavier can accomplish all that is claimed for it, as it is whether the defendants honestly had reason to believe that it could. It appears that the invention owned by the defendant corporation was new and novel, and that obstacles were encountered in its introduction, primarily in the form of the prejudice existing in the minds of teachers and students against the use of a toneless instrument. In order to overcome this prejudice and to bring the invention to public notice, the company sought to create a market for its wares by teaching, lecturing and advertising, and as a part of its general scheme established the school, the continuance of which the plaintiff now seeks to enjoin. Its prospectus declares that the study of the piano to be the specialty, but also offers courses in organ, theory, harmony, musical history, art of mental and physical control and cognate subjects. It appears that the plaintiff has likewise maintained a piano school where instruction on the Clavier has been given, that it has promoted the sale of the Clavier, and that, since the establishment of the defendants' school, there has been a slight increase over the previous year in the average monthly sales of instruments in this country. On all the facts presented, I do not think that a case of ultra vires has been established. Transactions beyond the corporate powers as defined by the charter are ultra vires, and void (Taylor, Private Corporations, sec. 265; Green's Brice Ultra Vires, 41; 27 Am.

& Eng. Ency. of L., 355). But what is incidental to the purpose for which a corporation is created, is not prohibited (1 Morawetz, Corporations, sec. 320). The range of incidental powers has been steadily enlarged under the growing exigencies of complicated modern commercial relations. It has been pointed out that the doctrine of ultra vires originated at a time when nearly all corporations were created for public purposes, and that there is slight reason why it should ever have been applied to private corporations more than to individuals in a co-partnership (Holm v. Claus Lipsius Brew. Co., 21 App. Div., 204; 5 Thomp. Corp., sec. 5,971). The modern rule has been recently well stated by Justice Beekman thus: "If [the] act is one which is lawful in itself and not otherwise prohibited, is done for the purpose of serving corporate ends and is reasonably tributary to the promotion of those ends, in a substantial and not in a remote or fanciful sense, it may be fairly considered within charter powers" (Steinway v. Steinway & Sons, 17 Misc., 47). A very broad statement of the rule has been made in Koehler Co. v. Reinheimer (26 App. Div., 1), where it is said: "So far as the people are concerned, whether a corporation shall make one contract or another, so long as it advances the purposes for which the corporation was organized, is absolutely unimportant, and so the rule has come to be laid down that, except as restrained by law, trading corporations have the implied power to make all such contracts as will further the objects of their creation, and their dealings in this regard may be likened to those of an individual seeking to accomplish the same ends" (at p. 5). Applying these liberal principles, I am of the opinion that the maintenance of the school is not an ultra vires act. The defendant company was organized for the manufacture and sale of a certain novel instrument. The school was established to promote the sale, to increase the business of the corporation. Its foundation and continuance are neither against public policy nor otherwise illegal, and stand in reasonably direct relation to the corporate objects announced in the charter. The Clavier is intended to take its place in the curriculum of piano teaching for the beginner as well as the advanced student, and value is claimed for it even in the case of a finished virtuoso. Instruction is required to place its merits properly before the two former, and some demonstration in the case of the latter. In so far as the use of the Clavier is an integral part of a method of general music instruction, the defendant company was justified in doing such legal acts as would, in its opinion, further the sale, introduction and application of the Clavier as part of that method. It is in this aspect that the other branches, taught in its school, do not become "remote and fanciful" in relation to expressed corporate purpose. With the merits of the invention as such we have nothing to do. Nor whether the establishment of the school was a sagacious act of business policy (Koehler v. Reinheimer, supra.). The single question here is this: Whether the defendant corporation, acting under a charter for the manufacture and sale of a certain invention, has the right to maintain a school for the more effective distribution of its product and for the complete dissemination of the merits claimed for it. The answer, I think, must be in the affirmative. Judgment for the defendants, without costs.

S. G. Pratt's Pupils' Concert.

THE pupils of the West End Private School of Music, of which S. G. Pratt is the principal, gave their first concert Friday evening, December 7, at 176 West Eighty-sixth street.

The pupils taking part in the program were Misses Evelyn and Louise Thomas, who made their debut most successfully; the Misses Sophie and Beatrice Goodman, Miss Beatrice Brower, Miss Regina Sieher, who played with much grace and artistic finish a Chopin mazurka and Henselt's "Gondola"; Miss Lulu Eggleston and Master Thibault. A pleasant social reunion followed.

Sight Singing Exhibitions.

A PUBLIC exhibition and demonstration of the results attained after a short time by the study of the Galin-Paris-Chevé method of sight singing will be given by William A. Luyster at his studios, 847 and 848 Carnegie Hall on Friday, December 14, at 4 p. m.

Free lessons will also be given to all interested. The dates of same will be December 14, 18 and 21, at 4 p. m.

Cablegram from London.

LONDON, December 4, 1900.

Editors Musical Courier, New York:

ME. ELEANOR CLEAVER, contralto, sang splendidly here to-day, with real success, in a song recital at St. James' Hall, assisted by Leonard Borwick. N. VERT.

Boston Symphony Orchestra in New York.

PROGRAMS.

NEW YORK THURSDAY EVENING, DECEMBER 13, 1900.

Symphony No. 1, in C minor, op. 68.....Brahms
Concerto for piano in A minor, op. 54.....Schumann
"From Bohemia's Groves and Meadows," from the
Symphonic poem, "My Country".....Smetana
Overture to "Tannhäuser".....Wagner
Soloist, Ossip Gabrilowitsch.

NEW YORK, SATURDAY AFTERNOON, DECEMBER 15.

Symphony No. 2, in E flat, op. 35.....Goldmark
Concerto for violin.....Brahms
(By a member of the orchestra.)
Overture to "The Oresteia" of Aeschylus, op. 6.....Taneyeff
Hungarian Rhapsody, No. 2.....Liszt
(Scored by Karl Muller-Berghaus.)

An Extensive Musical Library.

W. M. C. CARL'S musical library in the "Old First Church, New York, is one of the most extensive and modern in the country. It is arranged at either side of the organ, in twelve departments, and contains about 800 shelves for octavo choir music, a section for organ music, another for the musician's private books, and still another for orchestral scores and additional organ compositions. The music is catalogued according to the index filing system, and any anthem may be found at a moment's notice.

There are two adjustable tables for writing and assorting music, compartments for writing materials and index cards. The place is lighted by electricity. On either side are racks containing the numbers of the hymns, as well as the Sunday calendars in frames. The organ also is lighted by electricity, taking the place of gas, as formerly used, and put in by the L. A. Whitney Company. The library was built by Vaughn Bliven, a member of the "Old First Church," and designed by Mr. Carl.

Among valuable volumes to be found in this collection the following may well be mentioned:

Biographical Dictionary (in French). Ten volumes. By Fetis.

History of Music (four volumes). Burney.

"Music and Musicians" (four volumes), Sir George Grove.

"Les Archives D'Orgue" (four volumes). Alexandre Guilmant.

"The Life of Bach" (three volumes). Spitta.

"Beethoven's Nine Symphonies." Sir George Grove.

"Famous Composers" (thirty volumes).

"Le Musique de St. Gervais" (two volumes). Ch. Bordes.

"Counterpoint" and "Orchestration." By Cherubini.

"Harmony," "Counterpoint," "Fugal Analysis" and "Orchestration." By Ebenezer Prout.

Among other works on harmony are those by Henri Reber, Durand, Fenaroli, Lavignac and Th. Dubois; besides theoretical works on many subjects by the best of the ancient as well as modern writers.

Manuscripts (with dedication) by Alexandre Guilmant, Theodore Salomé, Eugene Gigout, Bertram Luard Selby, Baron Ferdinand de la Tombelle, Gustav Hägg, Georges MacMaster and Joseph Callaerts.

Scores of operas (including the "Nibelungen Ring," by Wagner), oratorios and collections of songs in endless profusion, as well as volumes of piano sonatas, orchestral scores, chamber music, from all the best masters.

"Organ and Orchestra" (ten works), with scores and all the orchestral parts.

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FIRST AMERICAN TOUR, MARCH and APRIL, 1901.

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CORRESPONDENCE

Richmond.

RICHMOND, Va., November 23, 1900.

THE three concerts which broke the ordinary routine work of the music clubs were the recital at the Woman's Club, another for the benefit of Grove Avenue Church, recently burned, and a third given by the Royal Tyrolean Troupe.

At the Woman's Club Miss Jean Foss, of Boston, was the singer on Monday afternoon. Miss Foss has a fine, rich contralto, her singing is intelligent always and she has "warm, sumptuous tones." Miss Roberta Y. Allen was violinist, and Mrs. William H. Adams, accompanist. The program was as follows:

The Little Red Lark (old Irish).....Stanford
 Were My Love With Wings Provided.....Hahn
 Dear Love, When in Thine Arms.....Chadwick
 Ich Liebe Dich.....Grieg
 O cessate di Piagarmi.....Scarlati
 Junger Wunsch (with violin).....Henschel
 There's on Earth.....Korby
 The Swan Bent Low (Long Ago, Sweetheart).....MacDowell
 Allah.....Chadwick
 Calm as the Night.....Böhm
 Sapphic Ode.....Chadwick
 Two Folk songs (with violin).....Chadwick
 Oh, That We Two Were Maying (with violin).....Nevin

The benefit concert took place at the Academy. Miss Gay Ragland, Miss Lillian Taylor, Mrs. Durett, Captain Frank Cunningham, Conway Gordon, Mr. Hunter and Mr. Jardelex were the soloists. The Second Baptist

Church Quartet, one of the best in the city, sang "The Miller's Wooing." The members of this quartet are Miss Ragland, Miss Taylor, Mr. Gordon and Mr. Hunter. Polk Miller also took part in this musical program, and, as usual, aroused and entertained the audience thoroughly. The Blues' Band and the Academy Orchestra supplied the orchestral numbers.

The men and women who sang at the concert given by the Royal Tyrolean Troupe were greeted by an appreciative gathering at the Young Men's Christian Association Hall. Not only was the singing enjoyed, but the national costumes were also admired. There was a vocal solo by Miss Myra Bennett, and an instrumental solo by Miss Emma Meier.

The Ladies' Matinee Musical met Friday afternoon. The following was the program:

A paper on The Sonata by Miss Dillard.
 Sonata Pastorale.....Beethoven
 Aria.....Miss Zelle Minor.
 Allegro.....Händel
 Miss Adair Minor.
 Allegro.....Beethoven
 Miss Helen Stevens.
 Op. 9.....Brockway
 Miss Dillard, Miss Stevens.
 M. H. B.

The "Daisy Chain."

ALREADY Victor Harris has received numerous requests to give performances of Liza Lehmann's "Daisy Chain." As previously announced, the first presentation of this song cycle will take place under Mr.

Harris' direction at the Waldorf-Astoria on the afternoon of January 3, when a large and representative audience will hear, in addition to the above work, "In a Persian Garden," and violin selections by David Mannes, violinist. Prominent vocalists who took part in the original productions of the cycles will again form the quartets.

Winderstein.

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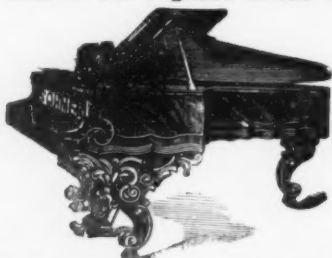
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